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FINE ARTS
READING ROOM





FRONT COVER

This rare portrait by Monet is a recent addition to the Wertheim Collection of the Fogg Art Museum, Harvard University. It is painted in oil on canvas and measures 25 $\frac{3}{4}$ " x 21 $\frac{1}{2}$ ". In the year 1881-1882 Monet lived on the northern coast of France, in Pourville, Varengeville and Dieppe. In Pourville he met a baker, M. Paul, whose wife is the subject of this painting, dated 1881. A year later Monet painted a portrait of M. Paul, now in the Österreichische Galerie in Vienna. These two splendid works are virtually unique examples of Monet's portraiture in the heyday of Impressionism.

Usually more objective, Monet has here created a whimsical and warmly human character study. Mme. Paul wears a blue-green costume and a wine-colored bonnet, with a white scarf around her neck. The dog, who is just as much the subject of the painting as Mme. Paul, is a creamy white with bright, black eyes. Both figures are very freely painted with rather long, slender brush-strokes of many colors which blend visually at a distance to create large general color areas. The background is a light blue-green.—Thomas W. Leavitt

Maxil Ballinger: *Crucifixion*, color woodcut, 1953, Museum of Modern Art, New York. Formerly an instructor of graphic arts at a midwestern university, Mr. Ballinger is now living in New York.

USIA Exhibitions: Progress Report

As reported in this section of our summer issue, the CAA board has accepted the USIA proposal that CAA prepare two exhibitions, one showing paintings by students in American college art departments, the other showing a sample of the collections in American college art museums. The following refers to the first of the two:

After the original meeting in New York with Lois Bingham, Henry Hope and Alden Megrew, plans were formulated so that all the states would be covered. Each regional chairman has been asked to get in touch with adjacent states so that every liberal arts institution offering courses in fine arts would have an opportunity to submit examples of the best student oil paintings produced in their schools. The regional chairmen have been tremendously cooperative, and kodachrome examples of student work were to be submitted to Megrew at the University of Colorado not later than November 15.

On December 1 and 2, the members of the CAA Committee will meet with Thomas Messer of the American Federation of Arts in New York for final selection of some 150 oil paintings. As soon as this selection is made, the students concerned will be notified and asked to send in their original works to a collection center in New York. It is hoped to have the three exhibitions on their way to Europe, Asia and South America respectively by early April.

In addition to this, Henry Hope has been asked to write the exhibition catalog and Allen Weller to write the captions for the explanatory panels which will accompany the show.

Megrew has asked the regional chairmen to submit photographs not only of interesting art buildings but also of the work going on in these buildings so that panels

can be made which will illustrate photographically the nature of the work done in our colleges and universities.

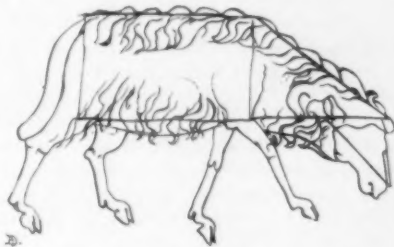
Allen Weller has been asked to stress especially in his captions the conditions of the fine arts major both at the undergraduate and graduate level, this procedure being obviously quite different from that of European schools.

It seems as if the entire plan is coming through on schedule and barring any unforeseen hitches in the future, the United States Information Agency should be able to start its schedule abroad by early spring.

Charles Parkhurst, chairman of the CAA Committee for the exhibition of college-owned art (this to be in one edition only) reports that plans are well under way and that it should be ready to start touring within twelve months.

Art Criticisms Awards

CAA will make its third Frank Jewett Mather citation for high quality in art criticism appearing in newspapers and magazines at the annual meeting in Pittsburgh next January. The three members of this year's jury are Lane Faison of Williams, Aline Saarinen of the *New York Times*, and Creighton Gilbert of the University of Louisville. Period covered is from 1 September, 1954 to 31 August 1955.



Album of Villard de Honnecourt

CHINESE AND WESTERN COMPOSITION

A Conversation between an Artist and an Art Historian.

Cleve Gray and George Rowley

January 2, 1955

GRAY: In searching for the essential difference between Chinese and Western composition, George, I am inclined to believe that Chinese painting is built upon the development of *motif*, whereas Western structure is, of course, built on geometry. . . ."

ROWLEY: "Cleve, Chinese composition is organized on principles of growth, and these principles are coherence and sequence; what you speak of, *motif*, is a means for harmony, it isn't the basis of composition."

GRAY: "Now that's the trouble, George, 'principles of growth' is such an indefinite term it doesn't mean anything to me when I am faced with making a painting. What are these principles? I am trying to think precisely as if I were a student being taught by a Chinese painter how to compose my picture, then and there."

ROWLEY: "All right, Cleve, a Chinese student begins with brushstroke and then goes on to calligraphy; and he is taught by means of brushstroke and calligraphy all the principles of coherence and sequence and those of *yin-yang*—and by *yin-yang* I mean that he is told that unity consists of dynamically opposing forces, the oneness composed of the male-female, sky-earth, hot-cold, long-short, etc.—and from brushstroke and calligraphy the student goes on to painting bamboo, then rocks, then trees, and so on."

GRAY: "But that seems to me to be teaching the way to paint and not teaching what I mean which is a method of structural or skeletal composition."

ROWLEY: "The basis of Chinese composition was expressed in the princi-

George Rowley is Professor of Art and Archaeology at Princeton University and Curator of the Art Museum at Princeton. For many years Professor Rowley has specialized in Far Eastern Art, and it was during one of his remarkable courses in Chinese Art that he met Cleve Gray, who was then a Princeton undergraduate. This was seventeen years ago; and since that time, their acquaintance has grown into deep friendship and interest in one another's work. Gray, who is a practising modern painter represented in the Metropolitan Museum, Addison Gallery of American Art, and elsewhere approaches the same aesthetic problems that Professor Rowley faces but from a different starting point; therefore, their varying viewpoints have been mutually helpful. Professor Rowley has answered many perplexing questions in his fine book "Principles of Chinese Painting" Princeton University Press, 1947, but this past winter, while he was visiting the Gray family in Tucson, Arizona, Cleve Gray tackled him with the questions recorded here.

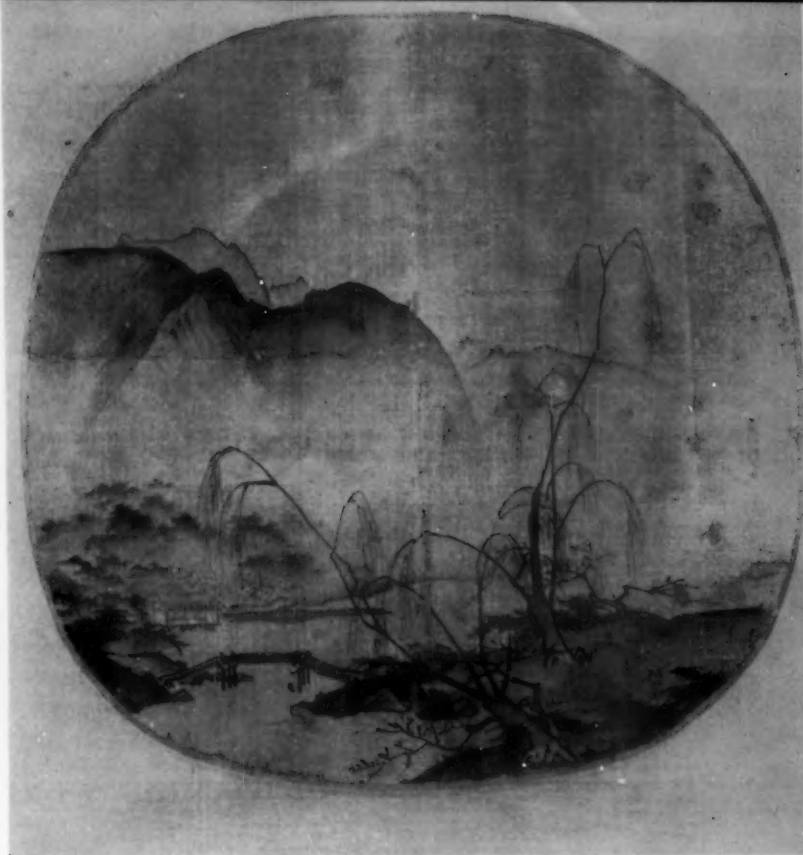


Fig. 1. Mayvan (Sung): Bare Willows and Distant Mountains, Museum of Fine Arts, Boston

ple of *k'ai-bo*: when you expand—this is *k'ai*—you must constantly think of gathering up—this is *bo*—but when you gather up you should think of expanding. The Chinese artist felt there was not one moment when he could depart from *k'ai-bo*; and in my book [George Rowley; *Principles of Chinese Painting*, Princeton Univ. Press], you will remember, I remark that the same force which abstracts the smallest *motif* completes the design. The Chinese artist said: 'There is nothing that is not *k'ai-bo*. If you analyze a large *k'ai-bo*, within there is more *k'ai-bo*.' "

GRAY: "All right. Then the parallel is that when a Western artist expands and gets stuck, he can revert to geometrical organization to gather up. There is a constant play back and forth of expansion and geometrical gathering up. But when a Chinese artist gets stuck, how does he gather up? Maybe he gathers up by using the primary inspiring *motif*."

ROWLEY: "No. The Chinese artist turns to principles of growth which he has learned through the observation of nature. Now, for example, let us look at this fan painting from the Boston Museum (fig. 1). He starts with the willow tree and draws this stroke for the body of the tree; he then makes

a curving line for a branch; and, at the proper distance, according to his observation of nature, he draws a second curve for a second branch. This second branch is not only related to the first by the proper interval of void but is of different length and breadth so that the two branches are rhythmically related, and their related rhythms become the basis for the placing and character of other branches on the tree—a rhythmic sequence is initiated. For example, the third branch is placed higher up and is in a void relation to the second which is determined by the interval of void between the second and the first branch. In other words it becomes a relation in time."

GRAY: "I know you feel that Chinese composition can only be properly apprehended by realizing it is a time experience. I remember you used to relate it to the way we experience a musical composition—the structure and harmonies are revealed only as the music progresses."

ROWLEY: "Chinese painting, unlike our Western art, is an experience in time. That is obvious, of course, in Chinese scroll paintings which are unfolded and revealed slowly. It isn't quite as obvious in a hanging painting, but the principles of composition in both are really the same. Going back, for example, to this fan painting we are looking at, you see the third branch continues the rhythmic branch sequence so that there is a flow in time between the branches."

GRAY: "Then the Westerner really has to make a difficult change in his way of looking at a painting. Perhaps Western composition is a kind of visual rationalization, whereas Chinese composition apparently demands from its spectator a spiritual act, the participation of one's whole being in contemplation."

ROWLEY: "Geometry is, of course, a rational concept. The Chinese artist is not interested in that kind of concept but in the observation of natural growth principles. He observed that because of weather, dry years and wet years, or because of storms and the like, a branch on top may be longer than one below or may be broken or bent, and he does not place these branches in a geometrical way at all. Yes, in Ch'ing times you do get that—a Ch'ing artist would put the branches in mathematically spaced, one row over another—in fact, we can easily prove that the Ch'ing artist used a grid to organize his composition—Soper has proved it. The Ch'ing artist would place trees in a line with each other like this (fig. 2), and his voids would be geometrical shapes. But a Sung painting is composed throughout by its dynamic and sequential relationships—these are the gathering up forces—the foreground relates to the middle distance which relates to the far distance both in depth and in the picture plane by means of the void intervals between them, by means of their varied size, by means of their different shape, and so on."

GRAY: "What you call 'dynamism' then is created by a moving focus and by the temporal experience."

ROWLEY: "But don't forget that another principle of Chinese composition is operating during all this, namely *yin-yang*. The artist here introduced the



Fig. 2. Lan Ying (Ch'ing): Landscape, Palace Museum, Peking

plum tree as opposed to the willow tree. He picked the plum because no other tree rhythm could be more different from the willow; at the same time the plum and the willow have to be harmonized. You see in the willow there are some straight lines as well as the curves to harmonize the two. Remember also, that this is not introduced as a note of variety as it would be in a Western painting, but as two mutually important opposites which, in a Chinese painting, need one another, as do heaven and earth, male and female, etc."

GRAY: "George, I agree perfectly with everything you say, but I still feel we are not arriving at the answer I would like as an artist. There must be a practical answer to the question: what makes a Chinese composition so utterly different from a Western one? Now, the reason I say this is not enough of an answer is because I could follow these principles of growth you discuss, but my painting still would never be Chinese."

ROWLEY: "Well, you don't want it to be."

GRAY: "Certainly not. I am only trying to understand. It is after all an interesting problem. Now, give me a few minutes, because I have these paintings of mine here, and I will go through my procedure as I composed them. My first painting is a sketch of the view from this window and contains all the faults we see in nature."

ROWLEY: "I don't like the word 'faults' in nature, Cleve; rather say the infinite variety."

GRAY: "But from my point of view, to make a painting, they are faults. In the sketch, as in nature, there is not enough selection, the values are not sufficiently related, the linear movements not clear enough, and so on. But I used this sketch to make the second painting (fig. 3). Now, when I started making the second painting, I decided first that I wanted my color scheme to be dominantly blue-green and yellow; I wanted my sky yellow, my large earth area blue-green, and a frame of blue around the painting. Some of each color would, of course, be distributed in the opposing color. I then decided I wanted to contrast this foreground curving hill with the flatness of the middle distance and play down the mountain. I put in these elements—this was my expansion. Now I admit I have in mind all the while my study of the geometrical organization of the canvas format—I used, as a first step, to divide every canvas I painted into the geometrical, governing lines—the verticals, horizontals and diagonals—the format demands. I don't do this now as I believe it is sufficiently in my consciousness to make it unnecessary, and I want more flexibility and freedom. So I put in my color and my main shapes and movements, and then began the struggle to get the harmony I desired—my gathering up. How do I get it?—and I assumed for the sake of this discussion that I do get it—I get it by going back always to my organizing principles of structure, the geometrical division of my format; and bit by bit I make the proper selection according to these principles. Now I believe I have, in addition, in this painting of mine, some vitality—the same type of growth principles you speak of as peculiarly Chinese. I have my diverse areas, lines, and



Fig. 3. Cleve Gray: *Plains and Sky*, courtesy of Jacques Seligmann Galleries

values, but I build fundamentally by means of geometry as all Western art has done since the Renaissance."

ROWLEY: "Yes, that is true."

GRAY: "All right then, let me be a Chinese artist. I begin with my long contemplation of nature, and what am I looking for? I'm looking to make a choice of one of the many essential *motifs* possible to use to construct my landscape."

ROWLEY: "No. For the Chinese the choice is very limited; there is a high degree of selectivity."

GRAY: "Well, let me finish with my idea. . . ."

ROWLEY: "But there is an important difference here. The Chinese artist always chooses the most significant *motifs* in a landscape. There cannot be for him a lot of essential *motifs*. They are by his definition limited. Trees and mountains must be rhythmically related, and so on."

GRAY: "Well, all right. I'm looking for my significant *motif*, the one I believe characterizes my whole landscape. I sketch in lightly my large forms, as you have said, by means of growth principles so they are properly related; but I then proceed to paint my thematic *motif* and to develop it, with its consequent demands of emphatic contrast, throughout the whole painting. Now, in this fan painting we have been looking at, the *motif*, is obviously the parabola of the willow branch, and the entire painting can be analyzed as a development of the parabola *motif*. In this second landscape painting from the Boston Museum (fig. 4), the structural *motif* is the "v" shaped brushstroke of the oak branches, and the whole painting consists of the de-

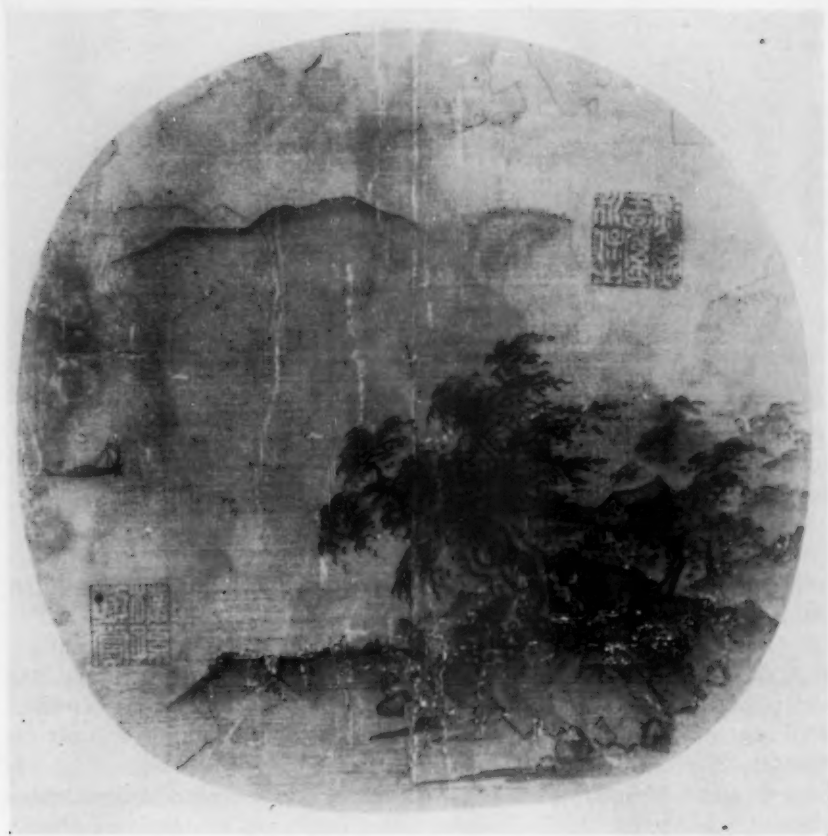


Fig. 4. Hsia Kuei (Sung): Landscape, Museum of Fine Arts, Boston

velopment and variation of this *motif*. Now, what makes the second painting different from the first, since they both use the same type of subject, is the essential difference in *motifs* about which the whole structural organization of the paintings is built. I don't mean either that the *motif* has to be a kind of brushstroke; it can be a diagonal movement of wind, it can be mist, it can be a whole object such as a rock, and so on. Now, if as a Chinese artist I have expanded too much and I get stuck, I turn to my inspiring *motif* for an answer to my problem of how to gather up. This is what makes the rhythm of my entire structure."

ROWLEY: "No, you don't turn to your *motif*. You turn to your principles of coherence and sequence to see if your void intervals are properly related

and your elements properly contrasted. The two Chinese compositions are dynamic structures, and their dynamic quality is obtained from the observations of nature's principles. The *motif* you speak of is a secondary principle of consonance which is, in fact, *in opposition* to this structural dynamism, just as your Western geometry is in opposition to this kind of dynamism."

GRAY: "But, George, what I am driving at is to find, by means of eliminating a common denominator, the great difference between the two structural methods. Now it seems to me that these 'dynamic' relationships exist in both Chinese and Western composition. Certainly Cézanne, Rembrandt, Tintoretto, and the like are full of the same sort of 'dynamism' you speak about, yet there is no relation to Chinese design. What I am left with after I eliminate this common denominator is the fact that in the one I obtain structural order by geometry; in the other I obtain it by a marvelous variation of my *motif*, building one part upon another almost as if they were a series of molecules—all the same yet ending in an incredibly complex body."

ROWLEY: "Cleve, what you are forgetting is the fact that Chinese painting is an art of time relationships. The structure is created by a relation of parts experienced in time; the parts are related in time according to principles of growth absorbed by a long study of nature. Western structure is geometrical, that is, it is thought of in terms of the whole and is *static*. Now this is the reason that voids are of such primary importance in Chinese painting whereas the void is secondary to the solid in Western art. Chinese structure is built on a sequential relation of elements through voids that gain their coherence in time."

GRAY: "You feel then that the eye makes a movement in time that is determined by the size, shape, and rhythm of the void?"

ROWLEY: "That is what makes dynamic structure. It is a structure of lines and areas in tension and equilibrium; it is not an axial static composition. Don't forget, now, that another growth principle is involved—there are two sets of growth principles—for part of the structure consists of the *yin-yang* dualism which has nothing to do with the time element; it is structural unity made up of dynamically opposing forces. And you can compare this to our Western structural and classical unity to which we add variety for contrast. I would say this is entirely different from the unity of opposing forces. All these principles, working together, are what the Chinese means when he speaks about the gathering up forces. The *motif* you speak of is a means of obtaining harmony, it is not the basis of the design. Yes, I agree with you that Western painters scarcely use this means for obtaining harmony and consonance. Poussin is the only artist I can think of who builds his design up on principles of consonance."

GRAY: "Oh, George, I see a tremendous difference between Poussin's use of *motif* and Chinese use of *motif*. That is what I am trying, very badly, to say. Poussin's *motif* is like sugar sprinkled on his cornflakes; his cereal, his structure, is entirely geometric. On the other hand, Chinese *motif*, as I see it,

is an organic structural element."

ROWLEY: "Well, I guess I'll agree with you about Poussin."

GRAY: "Let me put it this way. When I make a painting I am faced with the infinite number of possibilities within my subject; and I must make a choice, knowing how to control the choice. Now that is just why I brought here my third painting (fig. 5). It is the same subject exactly as the second painting and made from my first sketch. But in it I decided, *a priori*, to make my canvas yellow-orange with secondary complements of blue-violet; and, instead of emphasizing a descending horizontal movement as I did in the second, I decided to emphasize the radiating fan of lines and play up the mountain. Naturally, I end up with an entirely different picture. Now a Chinese artist faced with the same problem would end up with two different paintings because his choice of *motif* would differ in one painting and the other—all his principles of relatedness would be the same—but his differing *motifs* would determine the different structures of the two pictures."

ROWLEY: "But you see, what you call the structural element, the *motif*, is simply part of the language by means of which the Chinese artist expresses himself. It is part of the pictorial means."

GRAY: "Maybe the word 'language' puts my *motif* in its proper place."

ROWLEY: "Finding the right word is very important."

GRAY: "Believe it or not, it is 12:30! Perhaps we can continue tomorrow."

January 3, 1955

ROWLEY: "Cleve, what you said yesterday about the infinite number of possibilities from which you must make a choice for your painting made me think of some points that will help explain your confusion about the importance of *motif*."

GRAY: "That's good. I've been thinking too and am still bothered a bit. The word 'language' doesn't explain what I mean by *motif*."

ROWLEY: "There's a useful contrast between the kaleidoscopic and infinite number of paintings possible for a Western artist in one situation and the Chinese artist's limited selection of the most significant elements. In Western painting diverse elements are possible because of the geometry of organization; whereas, to the Chinese, the elements are of necessity limited because they must accord to principles of consonance and *yin-yang*. Western art, you see, can reduce all rhythms to geometry and obtain order, but it loses vitality the more it makes this imposition. If you draw a simple chart denoting the polarities of rhythm—at one end is the Geometric, at the other is the Natural—you will see that all art lies somewhere between the two poles. The one is, of course, marked by regularity and order, the other by irregularity and variety. The more geometric a rhythm becomes, the more it must rely upon principles of natural growth to relate its parts, otherwise it will have no vitality, no life—and that is what is wrong with a lot of modern abstract art."

GRAY: "Well, I agree. And I suppose, conversely, the more naturalistic the

rhythms are, the more necessary is an appeal to harmony and consonance of *motif*."

ROWLEY: "Exactly."

GRAY: "Therefore, George, I am not satisfied to call my *motif* part of the language. It seems to me that brushstroke is part of the language of the way I paint, but that *motif* is part of the structure."

ROWLEY: "I think I can clear that up. You see I would divide the *how* of painting into three parts: One: materials or techniques. Two: artistic language, which in turn is made up of two parts: a) lines, planes, solids, etc. and b) pictorial elements, which is what your *motif* is. Three: principles of design, which is what we have been talking about."

GRAY: "I see. By means of materials the language, consisting of a) lines, planes, etc. and b) elements (my *motif*), is organized according to certain principles of design."

ROWLEY: "Yes. Now in the West the format controls these principles of design. The Chinese recognize the format—it is their gathering up—but their concern with time expansion creates forces which imply extension beyond the format; the time rhythms carry beyond the format instead of being enclosed

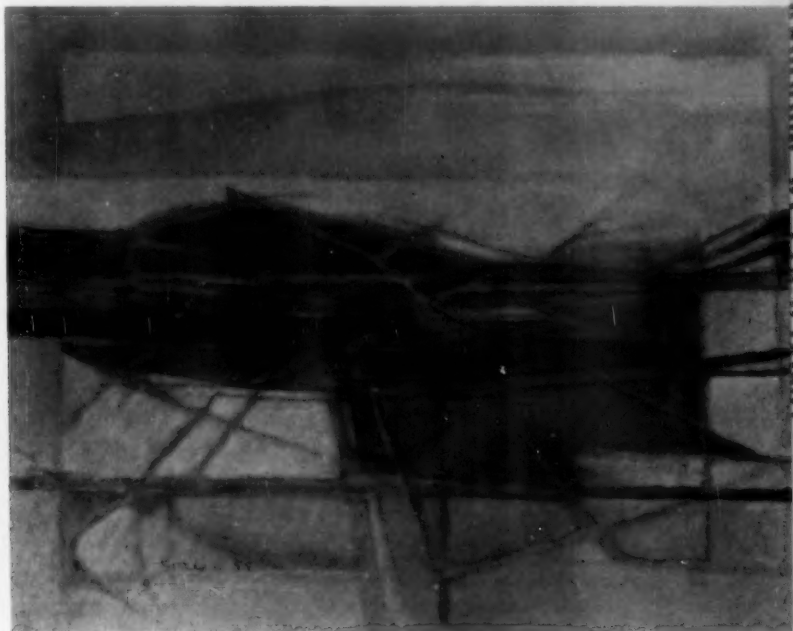


Fig. 5. Cleve Gray: *Plains of the Sun*, courtesy of Jacques Seligmann Galleries

and stopped by the format. That is what interested me, incidentally, in the frame you painted about your picture; in breaking out of it in certain places, you suggest movement beyond the format."

GRAY: "That's good."

ROWLEY: "Another characteristic of Chinese composition is that it consists of a relation of isolated compartments as opposed to the Western composition of fused relations. This grouping of elements into compartments leads to the tremendous difference in the character of the solids and voids. In the West the whole surface is covered and as a result the whole surface is equally important—or possibly, just to be spiteful, equally unimportant."

GRAY: "I knew that was coming."

ROWLEY: "In the East it is the void intervals between these isolated groupings which determine relations. Now, inasmuch as the principles of design are made of these time relations through voids—plus *yin-yang*—this dynamism needs to emphasize consonance to obtain order. Consonance is present in Sung painting, but you have to look a second time to realize how it is achieved; whereas it becomes all too obvious in Ch'ing paintings. Consonance is what you see as *motif*, but it is a secondary principle. In the West, however, as composition is static, we obtain contrasting dynamism through greater complexity, greater diversity, and greater variety."

GRAY: "Yes. And I suppose, too, that is why we use distortion and the Chinese don't."

ROWLEY: "The Chinese never distort nature."

GRAY: "May I sum up this way, George? In the case of Chinese painting the composition is not thought of as a static whole apparent as an immediate unity but as something revealed through a process or act of the spectator which relates lines, areas, or groupings to each other. The result is that Chinese composition cannot be analyzed as an immediate experience but must be regarded as the building up, over a period of time, of sequences and harmonious relations. And you would say that a Chinese painting is well composed if these sequences have coherence and harmony and that the harmony of these sequences is determined by a knowledge of nature's basic principles of growth. You use the word 'dynamic' to describe the fact that Chinese composition is not a static, rationalized organization but one that requires the eye to move in time to assimilate; that, put in other words, is 'dynamic' because the eye partakes in the actual experience of movement through the voids to relate the parts; and that, consequently, these parts are forces at work held in equilibrium. You feel that the differences of this kind of equilibrium from that of the West is further intensified and explained by the principles of *yin-yang*—the fusion of opposites; that in the West we don't present this sort of dualism but rather a rationalized unity. And, furthermore, that, in order to prevent our Western unity from becoming mathematical exercises, we turn to principles of complexity and diversity to give vitality to our work, whereas Chinese painting is composed from the start of nature's growth

principles and consequently by definition is vital. Thus Chinese painting, to obtain order, seeks principles of consonance. Nature's infinite variety needs order."

ROWLEY: "And you see that Chinese composition is just as susceptible to analysis as the Western?"

GRAY: "Yes, but it's a difficult process for a Western mind."

ROWLEY: "Speaking theoretically, the order behind nature is undoubtedly geometric as Western artists have observed; that is to say that if, theoretically, nature grew in a vacuum, its principles of growth would be geometric. But in reality nature doesn't grow in a vacuum—and this is what the Chinese artist emphasized—the vitality in nature results from the struggle for existence."

GRAY: "Yes, that is the whole reason for working from nature."

ROWLEY: "Yes. And by abstraction you can depart so far from nature that you are unable to express any of nature's vitality."

GRAY: "All right!"

ROWLEY: "You know I gave a lecture once in which I contrasted the East and the West by means of Bamboo and The Human Body. I made six distinctions. One: Bamboo is a time growth—the human body is a compact whole right from birth. Two: Bamboo consists of a sequential relation of parts, its direction of growth is a sequence from a fixed point—the human body consists of organically related parts and can move these parts in any direction. Three: Bamboo is made up of a sameness of parts, it is repetitive—man's body is made up of different parts, it is a complex variety. Four: In Bamboo it is the void, the relation of space between the leaves and the different shoots, which is of primary visual importance—in man's body the solids are primary, the body exists as a visual solid, and the voids are entirely secondary. Five: Bamboo, like all plants, is experienced as a silhouette, as two-dimensional, and consequently it stays in the picture plane—in the human body the *sine qua non* is three-dimensional plasticity and volume. And finally Six: The expressive character of bamboo and all plants is the result of the infliction of exterior forces; bamboo is broken, it is mutilated by wind, rain, and so on—whereas in the human body the expressive character is by posture and gesture, it comes from *within* the object itself. In bamboo it comes from *without*."

GRAY: "George! Really that is an inspired set of contrasts."

ROWLEY: "Well, I'm glad you like it."

GRAY: "What I would like to do is to write down, if I am able, a record of our conversation. I think it would be extremely interesting. Do I have your permission to try?"

ROWLEY: "You certainly have. Go right ahead."

ART AND CRITICISM

On the Problems of Living Art Criticism

J. P. Hodin

I

The questions to be touched on here do not refer to the entire sphere of the critical approach to art, but confine themselves to criticism of modern art—what in France is called *la critique de l'art* as against *l'histoire de l'art*.

What is implied by the title: On the problems of *living* art criticism? Firstly, that a theoretical treatment of this subject is only of value when it is able to affect life, an analysis valuable only when it finally leads to a new synthesis; likewise, criticism is only critical when, with other necessary ingredients, it contains an evaluation of the purely pictorial elements of the work of art. Further, this question has appeared to the author as a *living* problem, because both art-lovers and artists have a living interest in it, the former to intensify their awareness of art, the latter because they demand correct interpretation of their work. If the artist were to question whether art criticism is justified at all, what interest it serves and what its aims are, this would seem to strike less at the necessity of art criticism itself than at the existence of a gulf between artists and art critics, at a decadence in art criticism, at the protest against the type of critic who is defined as "a gentleman who takes ink and paper and writes what he pleases." It is the very nature of the problem that gives such great significance to the word *living*, which implies not a limitation but an extension. The productive contact of the critic with the life of art is of such importance because the art life we see before us provides our only means of learning how the process of artistic creativeness actually develops, how the mind of the artist works, how traditional values are given new, unexpected forms—briefly, because, from life, we glean experiences by which we can test the truth of theories and hypotheses. It necessarily follows that living art criticism must seek contact not only with the work of art and its influence on present-day people, but also with the artist, the living author of the work. And how else can the breadth of a personality be more truly judged than by direct contact with it? The objection that this might render the critic's judgment less objective does not, in my opinion, outweigh the advantages accruing from such contact between artist and critic. If the artist's judgment proves more correct, it can hardly harm the critical atti-

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tude of the critic. On the other hand, a critic of sound judgment, knowledge and instinct can mean much for the artist. The direct contact between artist and critic also makes possible a critical confrontation of the intentions of the artist with the work in which he has expressed them. Art historians have gone to infinite pains to reconstruct little-known details of the lives of great artists, not only from an interest in their person, but also because they realise how much time and environment affect creativeness. The careers of great artists stimulate succeeding generations of artists and have a moral effect on all those who, in the lives of the artists, would see a high endeavour towards an exalted goal, thus obtaining a close-up of the daily struggle for poetry and beauty and the will to enrich art with new values. There is another, even greater purpose than this biographical and moral one, which I would outline as follows. The art critic has approximately the same relation to the work of art as the naturalist to Nature. If Nature could provide a being who could answer her students' eager questions as freely as the artist willingly communicates with the beholder, who will deny that the naturalist could rejoice in results which he might otherwise never reach? We are deeply grateful for the conversations with great artists which have come down to us, and for each line in which they themselves embody their thoughts and their feelings. Scholars of modern art should recognize the great worth of the accounts of the lives of modern artists resulting from living contact with the subjects. The art critic is dependent on the problems which encounter the artist in his work, as is clearly proved by the mass of faulty interpretations, and confusing definitions and concepts generated by the modern stylistic trends. Only living contact with the artist can establish unequivocally what he had in mind. It would therefore be an inspiring task to write the lives of a living generation of artists, and by discussions, conversations, correspondence and personal observation lay the foundations for an artistic assessment of the present day which would surely be far more stable than any incidental comment, and of infinite importance to the historical perspective.

For the art critic, the requirement of living contact with the artist is necessarily linked with a revision of the concept of tradition. The custom in art history is to start at the known beginnings of art and work forward to our own times. The creative artist does not see tradition as something impersonal and linear. He experiences it more concentrically, from the starting-point of his own creative will—the formative will of the present, our own age. The line of vision is thus reversed: from the present to the past. Thus the artist finds anchorage in life itself and can dispense with a fruitless journey in the wake of his predecessors, following the track of art development through one art epoch after another. In the sphere of technique, the idea of development must be fully accepted. There is no mechanical logic in creativeness, however; often the development proceeds by leaps and bounds; it follows its own innate urge divorced from that of chronology and causality. It is difficult to speak of a development to something higher. Our present day has taken im-

pulses from the art of primitive peoples and ages even in the technical sense. And when 20th-century city dwellers find sources of inner life in the art of the primitives, we can hardly speak of development in the ordinary sense.

Every critical question can penetrate to the essentials of the problems of art. An art critic whose mind has a unifying tendency, the innermost ramifications of whose ideas form a world view, has a surer and more steady grip on his task than the one who merely allows himself to float on the changing moods of the moment, or whose limited personal register cannot admit anything in the living generation which is greater than or different from himself. Sentimental criticism and that prompted by resentment, the criticism of unsuccessful artists, and such as is dictated by art-political reasoning—cultivated by cliques, groups, partisanship due to other than purely artistic reasons, such as humanitarian, social, class-conscious, and so on—harm art criticism as such. An obvious question arising in this connection is whether there is such a thing as absolute, objective art criticism. I do not think so. Just as there is no absolute truth accessible to man's mind, so also is there no objective attitude to a work of art. The most paradoxical consequences could be deduced from this statement—and, indeed, these are often verified in practice. The most disturbing consequences can, however, be avoided by not regarding as criticism that which does not display certain significant elements. What are these elements, and what must the critic do to make his subjective judgment valid? The first question concerns the substance of the criticism, the second that of the critic.

Art criticism has developed with special vigour during the last fifty years. This hangs together with the new renaissance of art, resulting in the triumph of modern art principles, and revolutionising the vision and the artistic feeling of the West. As a result, new opinions on art matters have grown up among the general public; the battle of aesthetic prejudices against new principles has been initiated. Emanating from the art center, Paris, in fulfillment of that city's mission, the change spread to other countries. This new renaissance in art has been accompanied by a renaissance in the attitude of art critics. Concepts and methods of visual approach have been reassessed.

In his foreword to *La vie littéraire*, Anatole France upheld the standpoint of subjective criticism as the only possible one:

Objective criticism is no more possible than is objective art, and all those who pride themselves on having put anything other than themselves into their work are victims of the most deceptive philosophy. The truth is that one can never get away from oneself . . . we are shut up in our personality as in a permanent prison. The most we can do, it seems to me, is to accept this bitter state of affairs cheerfully, and admit that we are speaking of ourselves every time we have not the strength to keep silent.

The battle between the subjective and the objective approach in art criticism is a manifestation of the battle for liberal principles in art, in the sense that no absolute laws of beauty and taste, having a restrictive influence upon artistic creativeness or approach are recognised. The notion of the exist-

ence of absolute beauty goes back to Plato's conception of the ideas as the sole and perfect prototypes of the sensible world. While liberal criticism prevents us from judging from one historically fixed and immovable point only, it may drive us into a relativity that does away with all values. This may turn out to be the new Inferno of our time. If everything I see merely calls up a subjective picture within me, then these subjective pictures must all have an equal justification. Is an evaluation possible at all in that case? Against this apparent fact, life pits a true one in the shape of the personality. It is solely thanks to the personality, to the *fluidum* it sends out and the convincing strength it imparts, that an evaluation is possible. Great art is the art of great artists. They have with their work created values which in all ages kindle new life in new personalities. The yardstick of the world is man. Was it this that made Buffon write: *Le style est l'homme même*? Man is also the yardstick of the art critic. A blurred medium reflects the objects as dim and blurred, while in a clear mirror they stand out pure and clear. And in the same way that a glass cannot catch the whole contents of a living spring but only an infinitesimal part of it, a beholder of limited capacity cannot grasp either the consummateness offered by a really great artist, or understand all that is lacking in a dauber. There is little real weight in Picasso's demand: "Everyone wants to understand art. Why not try to understand the song of a bird? Why does one love the night, the flowers, everything around one, without trying to understand them?" The new, often very personal formal principles of our day rule out the traditional approach and confront the beholder with something which intrigues but at the same time baffles him. The necessity of art interpretation is incontestable. To understand and to pass judgment is a primitive need in the man eager for knowledge; and were there no professional criticism there would certainly be that of conversational exchange, the oral criticism of which Saint-Beuve says: The real criticism in Paris emerges in conversation, and the critic would achieve his most complete and truest results by listening to all sides and making a discriminating compilation of them.

II

What is the sign of a true critic? It is the creative power of intuition and judgment, the deeply felt relationship with art achieved by personal endeavour, it is character and the moral awareness of his task. It is by no means only his method or the lack of it which characterises a critic—it is personality or absence of personality. Otherwise, a layman would only have to acquire the critical vocabulary and jargon to be entitled to criticise. But the true critic, who feels called to be a champion of art, and as such to enjoy and use his independence, regards criticism less as a profession than a vocation. If such critics did not exist, they would have to be invented. The critic must, like the artist, be extremely sensitive, susceptible, receptive. He, too, is creative. He has daily to contrive afresh a living relation with the work of art. It is not

bestowed upon him by any schema, or dogma, or charter; either he acquires it or he does not. The difference between him and the artist lies in the sphere of their experience—on the one hand art, on the other Nature. The artist interprets Nature; the critic the work of art. Read Baudelaire on Delacroix, read Ruskin's demands for a new ideological content in art, read what Stendhal has written on Italian painting; read Valéry's essays on art, follow Jens Thiis in his defence of Edvard Munch and Julius Meier-Graefe or Roger Fry on the recognition of the supremacy of French impressionism; read Herbert Read's and F. X. Salda's efforts to defend the modern trend of art in England and Bohemia respectively; read the essays August Brunius wrote as interpreter and champion of the ideals of the Fauvist generation of Swedish artists in 1909—and you will see what I mean. The true critic fights for honesty, greatness and purity in art; he pricks the dulled conscience, with the high ideal ever before his eyes that *genius* is the spiritual goal of man's life and aspiration, forming and directing the longings of the nation. Generations live from one genius. The true critic knows this. He sees the greatness of the masters and their lives, both past and present; for it is they who provide him with a criterion of greatness and virtue. If the age has no great men, he must cry out for them and criticise the ephemeral tin gods of the day, relegating them to their proper place. It is here that criticism actually begins, for the critic is filled with devotion for the supreme. He solves for the layman the difficult question of who shall be honoured and who not. Therefore, true criticism is the due only of him who, born for love and admiration of art, has been mocked and betrayed in these things. Criticism is a form of scepticism, bitter because it is always obliged to pass sentence, but yet building up where it demolishes (F. X. Salda). The true critic has a direct function in life in that he influences contemporary judgment and knowledge. In his longing for the inspired artist he helps to form the spiritual make-up of the people. Enough has been said to show that reason alone cannot accomplish a critical work, that no theory can do duty for the living heart and the receptive mind, and that the critic must possess greatness to understand and experience greatness. Criticism is not a purely rational activity; it is a part of the creative process of art itself, and the artist unable to criticise would be pitiable indeed.

If honesty in art is the critic's pursuit, it follows that he must condemn everything that threatens this honesty and adulterates that true enjoyment of art which is one of the most important sources of mankind's rejuvenation and its liberation from the bonds of a world of delusions and violence. Consequently, he must above all consider the formative side, the quality of the presentation, the "language" used by the artist to express his world. Every work of art conveys a spiritual experience; but in the means it employs it is a product of craftsmanship which can as such evoke joy and love. It is too often forgotten that the most important argument in judging the worth or worthlessness of a work of art is found in its quality, the mastery of the constituent elements and the harmony or disharmony between them; and that this argu-

ment must therefore be given pride of place in the critical assessment. Is it not strange that the name of criticism is given to that which is none, where the formal presentation is given no mention among all the secondary characteristics of the work? Let us look at the great works of art throughout the ages in Europe and Asia, whether primitive or highly civilised, romantic or classical—they all bear the hallmarks of quality. This has always been recognised; and countless are the pronouncements such as Van Gogh's: "A painter must work on his technique inasmuch as he wishes to give better, truer, more inward expression to his feelings," or Max Liebermann's "In plastic art, the spiritual perfection is at the same time technical perfection, for here content and form are not only one, but identical." It is the quality of the work of art alone that makes it a work of art.

It was with regard to this judging of quality that modern art criticism found itself in a changed situation after the new principles of art had become established. For the generations prior to the impressionists, the greatness of art consisted in its technical accomplishment. Later on the human component was stressed and the expressive quality was given preference. This can be understood from Gauguin's dictum that if his right hand proved to be too skillful, he would draw with his left hand, and if even that seemed to him, too easy, he would not hesitate to use his foot. This new principle has, however, also a purely negative aspect. Previously, the critic has seldom been up against a case of a painter's lacking a certain fundamental standard. The artists were skillful craftsmen who understood their *métier* and, as was customary in every other craft, had been apprenticed to one or more masters, and had learnt to control their tools in a school or by intensive self-instruction. The disregard of questions of quality, so important to all true art, was reserved for subsequent generations and their want of patience. The desire for personal expression eclipsed the desire to give this expression a solid artistic form. Such integrity of presentation became increasingly ignored, and works flouting all tradition in this sense were produced on the conscious or unconscious pretext or expressiveness, disregarding the primary rules of art. Even if there is no reason to doubt the sincerity of an inner experience, it must be remembered that the experience does not make the artist. A work's deficiencies can be concealed by endless expedients; the ornamentally-decorative, the topographical, even the religious; furthermore, there is the appeal to the sentimentality of the beholder, and last but not least the charm of the sketch. Having been struck with the frequent appearance nowadays of unfinished or half-finished works in exhibitions, and understanding that such substitution of uncompleted for completed work is a phenomenon of the times, we must pity the art that is capable only of these "feverish attempts." The attitude of tolerance to unfinished work has gone so far that at present things are put on show that are only fit to serve as a rough sketch in the artist's studio. Everything that is conceived, created and given form needs time to come to maturity. So much must be discarded on the way—ideas missing the truth by a hair's

breadth, incidentals, mistakes. But nowadays, distinctions are not to the point; and, in the general hustle, the artist seems to have no time to spare for the mature work. This problem, has also another side, however, which cannot be discussed in this context. It is Picasso who once said that an artist has to learn the difficult art of how not to finish a painting.

There is a close resemblance between the way a work of art affects us, and the way in which it was brought into being. If the latter process needs time to mature, the former also needs time to show whether the work is genuine, or merely of occasional or superficial character. How, then, can a criticism be reliable when written down after an often merely fleeting inspection, because the newspaper—the personified demon of the times—requires that “guide to the evaluation of art” so necessary to the public, immediately after a private view? The purveyance of news, the contact which the criticism of the day must maintain with a wide public not well versed in artistic questions, starts official art assessment on lines other than those indissolubly linked up with serious appreciation.

Journalistic criticism is a spontaneous criticism, often an expression of art-political interests, and its very connection with the daily press gives it a special position. It is for this reason that it often takes its most primitive form here, that of descriptive criticism. Unduly personal perspectives also enter in, and the review frequently exhausts itself either in undefined attacks or glorification, conveying no positive sense of the viewpoint that prompts them. As a historical example of descriptive criticism, I quote the Greek poet Lucian on a work of the painter Zeuxis:

I am not sufficiently initiated to pronounce on the other beauties of this painting, whether the artist has succeeded in combining the different elements that constitute a perfect picture, such as the accuracy of the drawing, the truthfulness of the colours, the effects of depth and shadow, the exactness of the proportions, and the general harmony; it is for the painter and those who claim to know the rules of art to praise these things. I admire in Zeuxis the ability to display the whole wealth of his genius within a single subject, since he has given the Centaur a fearful and savage aspect.

This is quite intelligent writing—which is not always the case with newspaper reviews—yet it gives no evaluation of the work, but merely the impression it makes. It is noteworthy that Lucian calls himself not sufficiently initiated—an admission that would come hard to a modern critic, who is convinced that when he describes the tone of a landscape and says that it is coarse or sensitive, he has therewith established the artistic value of the work; whereas in actuality he has merely passed from a description of the subject to a description of the technique. This does not mean there should be no description; description forms part of any art criticism, though less so when there are a fair number of illustrations. Now if, instead of this description, we have an emotional outburst from the critic, are we any nearer an evaluation demanding quite different arguments? Delacroix once wrote, of a study by Gautier on the English school:

He should have had the courage to use *comparison* with other paintings, in which we in France admire the same excellencies, to bring out the merits of the English painters: I find no trace of this. He takes a painting, describes it in his own way, himself produces a picture which is enchanting—but he makes no real criticism. He is satisfied if he can, with a joy that is often conveyed to us, find beautiful words that sparkle and reflect, if he can but quote Spain and Turkey, the Alhambra and Atmeidan in Constantinople. He has attained his goal of being a notable writer, and I fancy he wants nothing further. . . In such criticism we find neither enlightenment *nor* philosophy.

Now it is precisely the newspaper critic who has the important task of giving a wide public the first impulse, the first introduction to a deeper penetration into artistic values. Schematic verbalism, a bombastic flow of words, arid enumeration, neglect of artistic evaluation and unreasoning criticism drive the public, the art-dealer and, above all, the young artist along paths that must in time prove harmful. The great artist imparts a true conception of greatness, and thereby neutralises those all-levelling, equalising forces which, nowadays, misunderstanding the democratic tendencies (or perhaps understanding them too well), are always satisfied "artistically" but never "economically"; in the same way we require in criticism an authority who, while finding fault, explains why he does so; who educates by passing judgment. But how are we to judge a criticism that is more fully and objectively criticised by the artist than the artist by it? Art criticism should start where the self-criticism of the artist goes astray. Can a non-judging criticism fulfill this demand? Before ever it has pronounced on the work of art, criticism pronounces primarily on the critic himself. It has often been said that a man must himself be a painter to assess painting—as if the epithet painter also implied a qualification to criticise. Were this so, there would be no bad painters.

Criticism plays an enormous part in practical life. The fate of an artist often depends on the criticism he receives. This provides a professional guarantee for the art-lover, on whom the art-dealer and, on the whole, the ethics of the pursuit of art depend. The critic must feel a great responsibility when he knows that, having rather heedlessly helped a young artist to an undeserved success, thereby saving him the trouble of holding his own against criticism and public, and so of maturing, he may be closing his way to genuine art while ushering him into that of easy productivity. Particularly grave demands are put on an art critic in an age when the young artists consider knowledge beneath them and, still immature and ignorant, appear in public with their one-man shows, when they are more imbued with the idea of producing things that are easy to sell than by that of improvement—an age marked by a spreading interest in art among a wider public, in which galleries spring up like mushrooms, each one eager to discover and exploit a new prodigy. Now, is journalistic criticism up to such a task? To be sound, criticism necessarily calls for gradations. Besides the spontaneous brand of the daily press, we must have that of the cultural periodicals and art reviews, concentrating on the quality of the judgments, on formulation and artistic ideals. Formulation is impor-

tant because it gives the assessment a more definitive form, and because formlessness must not be combatted with formlessness. A periodical review that does not answer these requirements is journalistic, for its essence, even when disguised in book form, remains the same.

It is necessary to keep firm hold of this *idea of quality*, technical and ideological, since it is not important that everything occurring in art shall be dealt with in a periodical; the point is, rather, that everything of value shall be brought out and the faults openly and honestly discussed. Criticism defends the human soul against automatism, and its frequent task, as Brunetière said, is "to teach man to judge, often contrary to his own taste."

The critic finds his criterion not in the -ism or the school, but in the distinction between good and bad art. And the qualitative verdict of good or bad implies in itself that it is not the limitation of an artist that evokes a criticism as such. Unquestionably, a painter assumes greater importance if he solves the more important problems of art; and he who paints only landscapes has a narrower range of vision than he who applies himself to both landscapes and figures. A badly painted monumental work has less value than a small still-life displaying pictorial values. But if criticism uses the same words for everything, will they not ultimately lose all meaning?

In a time such as ours, when there is a temporary lull in the emergence of new creative ideas, when the young artist should be thoughtfully looking back to see what enduring elements have been thrown up by modern trends, a time which maybe marks the beginning of a new attitude to art values, the critic, too, must revise his accustomed concepts. Extremes have been abandoned; nobody believes any longer in some one and only dogma of redemption; people are not so artistically keyed up as before, and they often feel at a loss. It is a period for careful assimilation of what has already been gained, of hesitant embarkation perhaps on other courses leading to new heights. An artist who employs already outworn means of expression cannot possibly produce a stirring artistic experience, since such an experience cannot be imparted with these means. An artist of this kind does not create in the true sense of the word; he only reproduces. Moreover, an artist who does not understand that the sole freedom in art is not to do everything he wants but to find his own personal expression, is no artist. Only that measure of strength put into a work can communicate itself to the beholder; and it is also the strength in the conviction of the critic that gives his criticism its value. Qualitative criticism has a qualitative artistic production as a result, and rules out demoralisation in the world of art.

The judging of art follows universal rules valid throughout the world. The artist who can nowadays make contact with all artistic products to date through travel, visits to museums and the study of exhibitions and publications, must have at hand a criticism of the same universality. How far would we get if a critique drew a geographical boundary round each country? There is no special English, Swiss or American criticism beside that universally valid.

If an assessment of values disregarded both the great masters of the past and the truly creative artists of the present, the results obtained would inevitably give false perspectives. The national features in art must certainly be observed, but they are on another plane (what is Spanish in Goya and French in Renoir, for example; when we come to El Greco or Chagall, this narrow approach meets with difficulties)—the plane of national tradition, determinative environment, and psychological and geographical idiosyncrasy. They do not touch the question of genius and quality.

III

I should like to touch on some questions which are closely associated with the revaluation of certain terms and conceptions in the current attitude to art, whose solution might help us to new and better viewpoints. Above all, there is the question of the artistic *experiment*. It is a sign of the creative will that a work of art is not only labour but also a manifestation of the spirit. The experiment develops, impels the artist to a personal synthesis; it embodies the true valour of the spirit and its challenge to the inclination towards inner ease and outer mass production. In his formulation of the difference between poetry and literature, poetry's eternal value and the temporal one of sheer craftsmanship, Benedetto Croce has made a differentiation which can by analogy also be applied to the plastic arts. If we call the first category artists, what shall we call the second, whose exponents claim that their serial production shall be esteemed art; while, for example, a piece of pottery of outstanding shape and design is to be called handicraft?

Art is the conquest of new values of beauty and form, illogical just as life is illogical, but sustained by an inner necessity. Artistic creation is an act of spiritual discipline, and as such it is in contrast to what is merely spontaneous, expressive, eruptive. It is wrong to think that significant works of art can be produced solely by spontaneity. The constructive, compositive element, the balancing, ordering, critical spirit is as important to a work as the fire of conviction. If it does not find its pictorial expression, which only attains its personal form by means of experiment, the painting can only aim at creating a mood, and cannot escape the slur of being considered inadequate or limited. It is the lack of these consolidating elements that characterises the half-finished, merely rudimentary works I mentioned earlier. The objection may be raised that the artist is forced to this kind of production on material grounds, as otherwise he would not be able to paint at all: and an artist who has to paint a picture for a low fee cannot give it as much time as a thorough piece of work would require. This objection does not hold water, and merely shows an unstable attitude to artistic values. Great artists have been strong enough not to "sell" themselves; they have followed the gleam under the hardest conditions. The early history of modern art is not that of the easy-going, well-to-do artists mechanically turning out pictures; it is one of saints and martyrs (Courbet, Daumier, Cézanne, van Gogh, Gauguin, Munch); this incidentally,

throws a strange light on the idea our modern society has of culture. On the other hand, Holland has shown that a group of artists can live in the best circumstances without detriment to the quality of their production.

The question of the experiment is most profoundly connected with the problem of artistic truthfulness. When Delacroix broke with the tradition of his time, he did so because he considered its colour was muddy, its drawing dead, its ideal rusty. He sought to regenerate painting by the study of Rubens and Tintoretto. When Courbet rose against the literary falsehoods in the art of his time, when the Pleinairists stormed out of the studios and discovered air and light and the lyricism of the atmosphere, when the Neoimpressionists fought the weak formal tendencies of Impressionism, they were prompted by no other than purely artistic considerations, with direct bearing on the method of presentation.

The living problem of artistic creativeness, the psychology of the artist, the problems dealing with causes and tensions of the artistic urge, all help us to find a new attitude towards that art which is a destiny, a yearning of the soul, in contrast to the mere reproduction of nature—creativeness as opposed to mere diligence, the inner compulsion as against the mere desire to produce. It was inevitable that depth psychology should come to dominate when the anthropomorphic idea of God began to totter. The eye of the artist changed direction, and began to plumb humanity. Innumerable modern works of art can be traced back to the influence of psychoanalytical research, above all to Freud and Jung. This new psychological approach to artistic creativeness has borne much fruit. By its help André Malraux has freed himself from the historico-materialistic view of the world, to follow Flaubert and Nietzsche in a new existentialist formulation of artistic values. Proceeding from psychology, however, it will be necessary to reach a new attitude to the miracles of life, without which all art and all artistic experience remain a mere substitute.

With every artist, the question of *expression* is posed anew; applicable to each generation is the maxim: *tout reste à faire—tout reste à refaire*. And therefore the age is always waiting for the great artist with the inspired, ordering spirit, who finds expression for his time. And the clinching argument for a *living* art in both painters and critics is that it gives itself passionately to its age, that it produces the only true and palpable present, the most real reality. All else is fluid, an illusion, construction, recollection, without living necessity; tradition without living roots. And for this reason the artist's relation to his own time and its reality, to life, is of primary importance. Only after this is established does tradition have validity. While the links of tradition can be compared with a long path (horizontally), it is the warm life of the artist that enables him to strike root direct in existence (vertically). Therefore, art history and art theory must not lose contact with life, either. Is it not precisely because they sprang from the living womb of art that Delacroix's *Journal*, van Gogh's letters, the aphoristic statements of Cézanne, Gauguin, Braque, Picasso, the programmatic clarity of Matisse etc. mean more for the aware-

ness of art than so many abstract theses written in libraries? By the side of the criticism of the professors and the experts, and the spontaneous utterances of amateurs, we have here, as a new factor, the criticism of the great artists.

The question of *motif* is also one calling for particular attention. Much has been said about non-representational art—that the motif does not determine the true content of the work; while the opposite attitude was called "literary," meaning that it lay outside the purely artistic approach. Extremes never hold for long. On the one side, time brought a dissipation of the spiritual content of the work of art, on the other we have—the illustration. Extremes are necessary for a bold thrust forward into hitherto unknown realms of creativeness and inner awareness; the mature art, however, is that of harmony, inner equilibrium, repose, in which the single pictorial elements all work together. The "human idea," then, has been dispersed, and art is the poorer for it. It seems incontestible that the urge driving the modern artist to expression is the same that we find in the works of magic art, of Byzantium, of Giotto, of El Greco, of Rembrandt. Can the artist leave out man's spiritual consciousness when pursuing technical perfection? Edvard Munch was one of the great painters of our time who had a thorough grasp of the importance of this question. He would never have been able to achieve such strong effects without his technical resources; but without his spiritual profundity his art could not move us as it does. The same is true of Picasso and Kokoschka.

Though Chardin's still-life with the eggs or Manet's brioches are of sterling quality, the motif in a still-life always expresses another sphere of life than that of humanity. To paraphrase a well-known aperçu of Max Liebermann: Even if a badly-painted madonna has less value as a picture than a well-painted turnip, a well-painted madonna expresses deeper human contexts than a well-painted turnip. Both fulfil their function in life—one perhaps in a church, the other in a dining room or salon. It is the formal imagination which saves the motif from becoming topography or literature. If we think of mediaeval art and the numerous versions of the Entombment or the Crucifixion of Christ, we see what is meant by the formal imagination of the artist. The motif was there; all depended on the artistry of the presentation and of the spiritual attitude. The generation that ordained motif-less art did not mean it absolutely, for it too had made a choice of motif, and indeed a very precisely defined one. What the Impressionists did—and they stand in the forefront of this development—was to protest against certain historical and literary motifs and conceptions, which in their time had been all-prevailing, the purely artistic viewpoints being pushed into the background. The logical consequence followed: non-representational, "scientific" art. The new artistic viewpoint has triumphed, and from its deficiencies a new art may emerge and reconcile the extremes.

The one-sided acceptance of *intensive colours* must also come in for criticism today. Solutions of artistic problems are relative, depending on the exigencies of their time, and they necessarily undergo changes. Colour alone

cannot replace the other pictorial elements. A time in which the enthusiasm for colour has subsided will, according to the natural law of opposites, turn its attention to other values. From an art-historical viewpoint, the intensification of colour through the Symbolists, van Gogh, Matisse, the Expressionists was balanced later by the structural ideas of Seurat, Picasso (Cubism, and Abstract Art). In the realm of expressiveness of colour no further possibility of development is discernible. The periodicity in matters of taste plays a part here. After dark comes light, after colour form; the two united produce mature, classic art. Thus today we are less attracted by that which was revolutionary yesterday, and which perhaps, if it bears the stamp of authenticity, will one day rise again from the darkness of the past as a new truth.

Much has been said about *simplification*, though seldom in connection with the idea of intensification. And yet the simplification which merely uses single pictorial elements with the aim of concentrating their effect is unthinkable, illogical and nugatory without such intensification. The consequence of a shallow simplification was that it often resulted in a poster-like banalisation and attenuation. Is the style of our age to be that of universal simplification and popularisation, rendering things easier to grasp, but at the same time spiritually poorer, emptier, more insipid?

The unduly one-sided emphasis on the *elements of rhythmical composition*, such as contrasting and complementary, or warm and cold colours, the decorative outline and so on, also contains a certain materialism. For though a picture that perhaps satisfies all theoretical demands can be produced without the creative factor in the personality, without soul, without living warmth, it will remain vacuous.

The neglect of figure painting is a serious deficiency, which openly came to light when the movement for a new monumental art set in; artists addicted to the constructive, the ornamental, the expressiveness of colour, the communication of moods inspired by natural scenery, were confronted with the task of reproducing the human form. And the drawing raised difficulties which were not immediately surmountable, and which should not have existed if the young artists had been better equipped for their profession. Their relationship to the human form revealed itself as too superficial, often schematising, unpsychological, without inner tension, illustrative—this by the way and not to our surprise also in the academic painters who claim the privilege of due instruction in the art of draughtsmanship. One is often astonished to see how the ornamentation on a garment ranks higher than the expression in face and hands or the bodily posture, that flowers are more successfully rendered than the symbolism in an action, that scenery dominates where human figure should do so. A narrative content is to gloss over shortcomings in presentation. I have often thought of the words of the old master in Lessing's Laokoon to a pupil who has painted a very bedizened Helen: "Since you couldn't make her beautiful, you rendered her rich."

Many of the deficiencies in present-day art are due to a general lower-

ing of the level of erudition as compared with earlier ages. This is partly connected with the contempt for schooling: either the artist has something to give, we hear, or he has not. And if not, no school will help him. There is no doubt, however, that artists of former days often had a far richer, more comprehensive and profounder attitude towards spiritual life.

If a man has something to say, it certainly sounds far better if it is not stuttered out; a musician's feeling is more clearly expressed if his instrument is in tune and he strikes true notes. Has one ever heard of a genius coming into the world equipped with all gifts, and disdainfully passing over everything that others have achieved and known before him? Facts show that this cannot be. Intimately linked herewith is the notion that the artist can draw everything out of himself, rather like a spider. He will owe nothing to any master, any school, any influence. But in reality he is intensely dependent on values of tradition and contemporary creativeness—a fact that never escapes a trained critic. (The critic as detective.) Even if hundreds of thousands of pictures were needed to fill the newlywed's apartments with colour sensations, to enliven the unduly economic and geometric modern architecture, even if the mercantilism of art were to go even further, the level of artistic quality in the pictures would not be thereby enhanced unless it finds its earnest champion in the artist, and a supporter in the critic. The one must paint as if van Gogh or Picasso or Cézanne, Braque or Klee stood behind him, the other judge as if these masters were to utter their opinion of his ideas.

"Conscious" primitivism (naivism) as we meet it today embodied, at the start, the aspiration towards a more primordially genuine artistic experience. A link in the officially acknowledged tradition was broken by endorsement of the primitive and popular, and denial of the Renaissance values, by overestimation of the pristine element in pathological art and in children's drawing. But it was from these very foundations that the resulting primitive mannerism sprang. If the term naive is synonymous with genuine, deep, artistic, then it applies to all artists and not only to the primitivists; and by this same token primitivism revokes itself. The concurrent depreciation of technical skill gave rise to the dilemma which brought certain products of art to the brink of dilettantism. Now the same is true of works of art as of human beings: even with the greatest faults they can be lovable. But this must still not stop the critic from fulfilling his mission. The young artist must find a new synthesis, and the critic must pilot him to a conception of art that gives the qualitative artistic values precedence over the merely subjective ones—this by means of a criticism that is both truly constructive and also didactic. In so doing, he must avail himself of an intensified insight into the history of both art and theory, thereby throwing a living bridge from these sciences to the artist and the public. His judgment must be guided both by his sense of quality and his feeling for and understanding of the style of a work as the expression of its inner tension, of the relation of experience and craft—but above all by his *taste*. Like the artist, he must possess *le goût*. Rodin, who had

a particular affection for this term, said: "A man who has knowledge of sculpture or painting without having taste will never make a sculptor or a painter." He goes on: "Art is contemplation; it is the pleasure of the thought that penetrates Nature and senses there the spirit with which she herself is animated; it is the joy of the intellect which sees clearly in the universe, and which recreates it through illuminating it by consciousness. Art is man's most sublime mission, since it is the employment of the mind that seeks to understand the world and to render it understandable. . . . Art is, furthermore, taste. It is in all the objects an artist fashions, the reflection of his heart. It is the smile of the human soul over the house and all it contains. It is the charm of the mind and the sentiment incorporated in everything that serves mankind." Taste is the supreme law, the compass of art.

What is a critic without taste? In one passage in the diary of the Goncourt brothers, we read the following ironic pronouncement:

"The simile is not a lofty one, but allow me, gentlemen, to compare X, to a hunting dog I once had. It foraged, it came to heel, it went through all the business of a hunting dog quite marvellously; the only thing was, it *had no nose*. I was obliged to sell it."

Taste is restricted by the mental limitations of the critic, by his incapacity to adjust his spiritual powers to artistic phenomena, by the degree of his sensibility. Where is the intellect to encounter the unexpected, if not in art and science? Where is the chameleon-like character of the human mind and heart more forcibly expressed than in its quest of new cross-sections through the riddle of the sensible world? A critic is not worthy of his calling who believes that the constant use of the loud pedal denotes vigour, who does not realise that the strength of a work consists in the artist's having given only a fraction of what he is capable of giving; who does not see the justification in a weak patch or the beauty in an irregular rhythm. A critic who is duped by the mystic or scientific pose of an artist and forgets to judge the genesis of his ideas together with their form, is not worth much. If he does not see that there is a value in the artist's one-sidedness, and that ugliness exists only in the mind of man and not in Nature, if he does not accept the ineffable that triumphs only in a genuine work, and if he does not set the imagination of the artist above all else, he has no right to criticise.

He is no critic who shies away from making a real critical contribution in the rich, now stormy, now gentle stream of living art, who has a good word for everything he sees. Without evaluation there is no criticism. If the work in question strikes no chord in the critic (it is the secret of great works of art that they enthrall us and imprint their individuality upon us), and he tries to read into it something that is not there he is a poor critic. By his *laissez-faire*, *laissez-aller* he degrades himself into a mere advertising device for too facile performances. Art, which once found its patrons in a circle of persons who were often well versed in such matters, turns today to the people as a whole. "But the ordinary man," writes F. X. Salda in his righteous indig-

nation, "does not feel and apprehend the higher values of life; he has only heard their names, he knows of them only by hearsay, indirectly and at twentieth-hand. In this fusty, benighted and base world, there is only one person who enters into and knows reality actively, freshly and constructively, unshakably and positively: the artist."

In an earlier period, the critic addressed himself to the connoisseur and the art-lover rather than to the man in the street. Modern times have put a heavy task upon the critic. Today it is the mission of popular education to bring up the people to experience beauty, so that they may share in the creative work of today, prepare the future, abolish prejudice and inhibitions more quickly and easily, be a moral support and defender of idealistic interests, guide and influence taste, divide what is essential from what is merely transient, and fight for the genuine and the eternal in art—in all these ways smoothing the path for coming generations.

REVISION OF AN INTRODUCTORY ART COURSE

Donald L. Weismann

At the University of Kentucky there has long been a course listed in the catalogue as *Introduction to Art* (for Art Majors), which is required of all Freshmen in the Department of Art. The intention of this course was what its title implied, to provide for entering students a foundation on which to build their future work in the department. In 1953 the faculty set themselves to re-evaluate the situation, and the comments which follow may serve to illustrate the concepts and methods which produced a new course.

It had been found out, some time back, that the course was not working as well as it should; the Freshmen were not being "introduced to art" in a way that led to very pleasant or very fruitful conversation with her. We suspected that at least one tacit assumption might be in error. This assumption is one with which we are all familiar: the one from which we regard the student as either underprivileged or ignorant, and which calls on us as the privileged and wise to first provide in capsule form *the facts* and *the doctrine*. The further assumption is that having the facts and the doctrine will make it possible for the student to grow, foliate, and bloom. Overlooked in all this is the stubborn fact that these students had been planted long before any of us had met them and that they had been growing in some way ever since.

These comments formed part of a paper delivered at the University of Kentucky to its Faculty of Literature, Philosophy, and the Arts by the then Head of the Department of Art in February 1954. Mr. Weismann is now Chairman of the Department of Art at the University of Texas.

Also, it is dangerous in any situation to presume very much, especially when the quantity is young men and women and the quality is ignorance or wisdom.

The key to a better set of working guides seemed to lie in finding out who these people were whom we were about to teach. Neither their names nor their faces alone could be depended upon to reveal this. And it is only a virgin mind that would believe it could be found out by asking, "who are you, Miss Smith?" What we needed, if we were to find out who these people were, was a means for their giving evidence of who they were—a way by which they might comfortably reveal their natures, experience, and interests. It was assumed that we were experienced enough to have some understanding of these Freshmen, if only they gave us a chance to hear and observe them as they operated in situations demanding exercise of their abilities to see, describe, and make some sort of value judgements. We were also assuming that once we got a feeling for how they worked with what they had, we could go on to develop means for employing this in illuminating and communicating the substance of the course.

Our first session was spent in introducing the participating staff members to the students, in having each student introduce himself, and in a tour of our wing of the Fine Arts Building. Only a few of the Freshmen appeared to understand why our windows are four feet from the floor, why our art gallery is where it is, or why its long wall is curved rather than straight. Few appeared to understand the need for a separate Fine Arts Library or why our fluorescent lights are rigged in independently operated banks parallel to the windows. Though, to us, all these reflect the special purposes to which the space of our wing is put, this was not immediately clear to the students. At the outset, then, familiarity with causal relationships (intensifying artificial light as the natural light diminishes, etc.) was evidently lacking. Before adjournment we returned to our classroom where, with a minimum of discussion, the first assignment was made: Bring to class an object which, for you, has art quality. Be prepared to discuss it before the class.

With the field for selection wide open, a variety of objects was brought in. They ranged from a buckeye and a seashell through a vase in the shape of a rose, a lithographed head of Christ with opening and closing eyes, a baby's shoe, pieces of costume jewelry, a copy of *Town and Country*, to ceramic knick knacks and a reproduction of a Picasso painting. The distorted echoes of late Victorian religious sentiment rippled through many of these presentations, but we were pleasantly surprised to find that a good number of the students were well beyond being taken in by anything so foreign to their own natural lives. The respectable presentations gave evidence, first, of better observation of the object chosen, of a finer sensing of the relation of design to function, and of more experience with formulating ideas and feelings in words. Only a few of the students gave empty or meaningless presentations.

After all objects had been individually discussed, the issue of man-made versus natural things was raised by one of the more perceptive students. The

objects were then separated into three groups: natural (seashell, seeds, etc.), man-made *utilitarian* (shoe, teacup, etc.), and man-made *decorative* (mostly knick knacks). Almost unanimously it was agreed that the most beautiful group was the group of natural objects; the man-made utilitarian was next, and the man-made decorative was last. In this particular array of objects the graded classification made by the students appeared about right. And it became clear that this was so, not necessarily because of the artistic superiority of nature, but because of a poor selection of man-made objects.

At the next meeting six "exemplary" presentations, paralleling those made by the students, were made by members of the staff. Making use of the interest already built up, the staff chose objects from all three categories hit upon by the students. There was an excellent copy of a Fra Angelico *Madonna and Child*, a Chinese teacup, a stalk of corn, a clay toy of high quality from Oaxaca, an embroidered mitten from Latvia, and a good piece of blown glass. Around these, members of the staff made talks of from fifteen to twenty minutes. It was hoped that even though our methods of describing and evaluating would differ, the students would not be able to escape recognition of some method in what we did. Emphasis was given the logic of form and the pervasiveness of this in life in general. On this basis, the corn stalk could be considered in many of the same ways that the Fra Angelico or the teacup could be: inevitable proportions of leaf lengths to position high or low on the corn stalk are owing, in part, to the material and shape of both the leaves and the stalk under the impulsion of growth; the final form of a Fra Angelico is owing, in large part, to the material used and to the nature and intensity of the artist's purpose in making the painting. In the staff's presentations we tried, by example, to encourage seeing the object from as many physical and philosophical positions as time permitted. We tried to give exhibitions of activity of thought and feeling motivated by the objects we had selected. As often as we were able we made analogies between fine artistic form and fulfilling human experiences. Without spelling out what we were doing, we allowed for some kind of resonance of biological processes with the fine arts. Left for them to make—if they were ready—was the easy transition from specifically sexual emotions to the transmuted aesthetic ones. This, after all, is no more than starting from what is real and of determinate interest to them; and that is to mention only one of the major interests. We tried to heighten, clarify, and interpret our experiencing of the object. Insofar as we could, we acted, then, as the artist, whose goal in making art has always been the heightening, clarification, and interpretation of experience. The general reaction to this first set of staff presentations was voiced in such comments as, "I don't know how you can find so much to say about a little glass bowl."

For the next meeting a Gothic *Pietà*, carved in wood, was placed in an easily accessible quiet room for observation and thought. During the week students were to familiarize themselves with the *Pietà*. They were instructed to look carefully at the object, to see it from as many points of view as possi-

ble. They were advised to get a "feel" for the sculpture's entirety as well as for its component parts; to take notes in the presence of the object, and then, in "clear English" to describe the object. Aesthetic evaluation was not asked for, though no one who looked well at the sculpture managed to avoid it.

The papers that came out of this were from 500 to 1000 words in length. Each student read his own before the class and in the presence of the *Pietà* so reference could be made directly to it. There was a tendency for the students to become involved with the Christ and Mary on purely literary-historical grounds, but on the whole they gave rich evidence of looking with more of an eye than it takes to cross a busy street. And evaluation was coming as a natural consequence of seeing and having more facts with which to deal. One girl discovered a small remnant of fabric imbedded in a fold of the drapery and on the basis of this, naively, but correctly, suggested that originally it may all have been covered with fabric and painted.

For the most part the students were interested in finding out what others had seen in the *Pietà*. They took pride in what they had found, but they seemed to be learning that no one of them alone could see everything. Several of the papers gave intimate and alive accounts; some read too much like reports made by Sherlock Holmes. The son of a farmer wrote one of the best papers, as did a scholarly girl from a Toledo high school. Staff opinions were freely offered and the new assignment was laid out.

Again, an object was put out for examination. This time it was a Shaker chair made in Ohio around 1840. Description *and* evaluation were asked for, with the rest of the assignment paralleling the preceding one. Following this, members of the staff described and evaluated four chairs ranging from an Eames chair to a \$14.95 Grand Rapids imitation of the old rose-back chair.

Then in sequence followed assignments aimed at increasing their general awareness, at developing their capacity to see things as wholes as well as in parts, at increasing their desire and ability to formulate ideas and feelings in language. We had them work with such widely different things as the John Hunt Morgan statue in Court House Square, the basketball arena, a painting by Ben Shahn, the Campus Bookstore, and a fire station. By describing we hoped to make them want to see deeper into things and situations; by evaluating we hoped to persuade them to get their lives into the act. And always we gave rewards for evidence of activity of thought and sensitivity to beauty and humane feeling. The usual matters of terminology, techniques, and historical reference—often the sum and substance of an Introduction to Art course, were taken up at such times as knowledge of these became necessary to fuller description, understanding, and evaluation. What was held to be of first importance was persuasion of the student toward a genuine sympathy for the kind and quality of experience that goes into making and appreciating art. This was held to be fundamental, especially since without it creative action on the part of the student is perhaps precluded. The inclusion of chairs and fire stations with Gothic wood carvings and contemporary paintings was



A written report is read to the class in presence of the work of art discussed.

aimed at suggesting the pervasiveness of art quality. Also, there is something here which may help by implication to demonstrate the value of art in general education.

Though it is only a little more than a year ago that this course was taught for the first time, it is paying off. It is an extravagant way to teach: six people—not one or two—teach the course. It requires a considerable amount of time on the part of every staff member: each grades every paper and presentation; and "exemplary" performances by the staff are not made without preparation. But when the aim is to help impart expert knowledge richly suggestive of a variety of patterns of meaning, and to begin to familiarize beginning students with the adventure and pleasure of abstract thought, one must be willing to be extravagant. To add to that a working conviction that the student must do this for himself, in his own way—that learning and reciting doctrine affords no introduction to art—means that more than ordinary faith and energy is required. If, as Edman has said, "far from having to do merely with statues, pictures, and symphonies, art is the name for that whole process of intelligence by which life, understanding its own conditions, turns them to the most interesting or exquisite account," then we must perhaps be seriously occupied with learning as an aesthetic experience. And I have little doubt that were we to increase our efforts in that noble direction the cultural atmosphere of the campus would noticeably and naturally improve.

NEW WAYS OF SEEING

William Sener Rusk

Our new ways of seeing involve a more vital change in our reactions to contemporary art and architecture than even the new forms themselves, whether functional, abstract, or non-objective. For we are being called upon by the scientist, in psychology and biology, and by the student of social relations, in history and sociology, as well as by the creative artist, to look, see, and then to believe in novel ways, as sense experience is conceptualized and then given wings.

Perhaps we might begin our discussion by recalling some of the titles of books in recent times indicative of the new orientation. Starting some years ago with Kandinsky, *The Art of Spiritual Harmony*, there followed Giedion, *Space, Time, and Architecture*, Dorner, *The Way Beyond "Art,"* Malraux, *The Voices of Silence*, Alton, *Painting with Light*, Kepes, *The Language of Vision*, Lindbergh, *North to the Orient*, Cochran, *The Stars at Noon*, Claudel, *The Eye Listens*, Hitchcock, *Painting Toward Architecture*, and Moholy-Nagy, *Vision in Motion*, to name a few. In them all, a mixture of sense and physical environment seems to be reaching toward new syntheses. Are they merely metaphor, striking paradoxes, or do they suggest a new way of looking and seeing and believing? Are the relationships of science, the symbols of art, and the mysteries of religion finding a common focus? Is man and his environment and his goal reaching toward integration, as once they did in Athens, "the violet-crowned," and again in the world of the Mediaeval Synthesis.

The frames of reference of our mid-twentieth century era are patently changing. Darwin, Marx, and Freud are by no means merely historical figures, but they are increasingly ideas—acceptable or not, and incorporated in our ways of living to our benefit or to our doom. The newer frames of reference

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are symbolic logic and astrophysics. We are learning that the logic of science and of art and of religion are not the same. We are learning that either/or is not life-enhancing as a logical schema, but that both/and is: not reality or non-objective, not democracy or communism, not space or time, but their wise synthesis. Again, the scientist tells us that both the particle explanation of matter and the wave explanation, though logically discreet, are apparently true. Ex-President Conant says science and values are not antitheses, but different facets of the same body of experience. Alfred Zimmern bases his hope for the future of international relations on the wise use of power and justice; Northrop finds hope only in the mutuality of oriental emotional insights and occidental rational explanations. We have then new frames of reference and new logical ways of interpreting them.

More particularly in the field of the arts, symbolic logic seems to penetrate further than the experimental procedures of Aristotle and the ideal conceptions of Plato. Suzanne Langer, in *Philosophy in a New Key* and *Form and Feeling*, thinks of the brain as transformer rather than, more traditionally, as switchboard, which changes language and number into form and feeling. Thus she leaps from science to art. Echoing Hildebrand, she says art makes "space visible and continuity sensible."

Jacques Maritain, from a Thomist point of view, goes even further and in *Creative Intuition in Art and Poetry* claims that while reason plays the "royal part" in creation, it is not logical, but intuitive, reason. And Malraux in *Voices of Silence*, not originally perhaps, but eloquently and plausibly, urges that art forms are themselves vital.

If then we human beings in a sensibly grasped environment aspire, for what shall we yearn? Basically, we want to feel less lonely, I suggest. We want to feel at home in a dynamic universe. Lowes Dickinson has shown how the Greeks satisfied such a longing by idealizing humanity. We might say that the mediaeval man accomplished the same end by humanizing heaven. But where is modern man to go to feel wanted and at home? The high privilege of the artist is to act as guide and as seer in the search. At one time he will reassure us by exploring and then exploiting through percepts and concepts and intuitions such essences as time and space, movement and energy, light and color; at another time he will point out sources of order in apparent chaos; again, he will animate the material, and sublimate the sensuous. Like Prometheus with his beneficent gift of fire he can bring confidence to man's hesitancy, and show him that the beam of the airport is not a star and that the star is not the home of the spirit of man.

In this new world of astrophysics and symbolic logic, then, the artist is the guide in the world of sense, the scientist in the world of physical matter, and the man of religion in the mystical universe. Before concentrating on the world of art, however, let us attend for a moment on the opinions of Einstein, the physicist, of Toynbee, the historian, and of Whitehead, the

philosopher, and then start clearing the decks for ways of seeing Klee and Moore and Wright.

Despite the accumulating evidences that cause and effect are not basic in the organization of the universe, Einstein says, "I cannot believe that God plays dice with the cosmos," and then proceeds in his newly announced Unified Field Theory to synthesize in one formula matter, energy, space, time, gravitation, inertia and electromagnetism. Arnold Toynbee says "History's contribution is to give us a vision of God's creative activity on the move in a frame which, in our human experience of it, displays six dimensions," wherein the physical universe is "moving centrifugally in a four-dimensional frame of space-time." "Beauty," says Whitehead, is a wider and more fundamental notion than Truth." Again, "The purpose of human life is to grasp as much as we can out of . . . infinitude . . . the endless horizons opening out." He sees man, in a thought or a word or an art form, clarifying a mystical experience, the clarification being followed by action. Religion, he says, is what the individual does with his solitariness.

Let us next examine a number of ideas and programs and critical points of view before attempting to experience specific works of painting and sculpture and architecture. This past year the Museum of Modern Art in New York City has celebrated its Twenty-fifth Anniversary. It is amazing to recall that in 1929 when the Museum opened in the Hecksher Building on Fifth Avenue, Miro was considered "daring" and Cézanne and Maillol and Raymond Hood were thought of as newly arrived masters, and the Bauhaus in Dessau, Germany, and the "International Style" in architecture were yet to be widely understood in America. In contrast, the Venice Biennial a summer ago gave awards to Max Ernst for his largely non-objective *Santa Cecilia*, and to Arp for his plastic abstraction, *With the Claws*, honoring both as masters of surrealism, wherein a world of the subconscious is sensuously perceived and plastically conceived. America was represented by the socially conscious Ben Shahn and by Willem de Kooning with his abstract expressionism. In twenty-five years!

A symposium sponsored by the American Abstract Artists in recent months brought an anecdote from the orient which may help to clarify our brave new world of abstraction. Two Zen monks, we are told, were watching a flag blowing in the breeze. "The flag is moving," said one. "Rather, the wind is blowing the flag," said the other. An elder then passed and said, "You are both in error. It is your own heart and your mind that are moving." The abstract artist likewise reveals man as the soul of the universe.

An article in the *New York Times* one Sunday last May by the poet, John Hall Wheelock, was illustrated with Max Bill's *Tripartite Unity*—a chrome-nickel curling ribbon of sheen, revealing movement, enclosing space, and reflecting light. "Man," says the writer, "is specifically the symbol-using animal. . . . The inexorable truth is the music to which all the arts move, in rage or in delight, with proud or dancing step."

In January, 1954, what has been called the most impressive exhibition of modern art in the history of the western hemisphere opened in São Paulo, Brazil. Thirty-nine nations exhibited officially (the U.S.A. alone unofficially). Calder and Picasso were the two artists granted separate "rooms of honor"—each of them a recreator of an art form, one transforming sculpture from mass to movement, the other painting from pattern to experience. Mrs. Aline Saarinen, the distinguished art critic of the *New York Times*, thought the American display outshone that of any other Western nation, save perhaps for the Mexican, Rufino Tamayo.

Another factor which may help one to reorient is found in color photography, notably in bringing the appearance and fact of nuclear explosion to our attention—both to the artist and to the layman. We may think of interstellar trips, machines run by sun rays, supersonic speeds, and particles of ten million billion voltages as beyond the immediate horizon, but we can see and feel and imagine the awesome fireball and glowing dome of incandescence mushrooming into sunsets of destruction. The intelligence of man is clearly on the edge of the abyss. Can the true artist afford to remain complacent in his northlit studio, painting things which concern our closed-in, static, two-by-four existence. The universe is dynamic. Man is lonely. The artist must interpret lest he share the responsibility for obliteration. He is indeed challenged to go "beyond art," to lead expeditions beyond the horizon.

But the photographer is not only an aid to the artist in his on-the-spot recording of explosions of nuclear fusion and fission, but he also shows the artist both whole and details beyond normal vision. He sees the magic of the city skyline at dusk as the lights come on, on the one hand, and the structural marvels of plant and animal and inanimate forms on the other. He is, moreover, experimenting in his own right and developing a new art of light and movement, adding one more means of helping man in his search for his own soul in a lonely universe.

The glazed cover of a recent *Life* volume of photographs showed one by Fritz Goro, where light, space, time, and movement were all clearly integrated so that percept became concept and wisdom seemed attainable. While looking at such prints one can not only see space, but think it, and imagine it, freed of time and even of space itself, reaching toward spirit. Michelangelo in his *Creation of Adam* in the Sistine Chapel shows man reaching toward God. Within our contemporary frame of reference the photographer and the artist seek to do the same.

There are also new approaches which the artist and intelligent critics are insisting upon if we laymen are to feel at home. One of these new approaches is from the physiological point of view. James M. Fitch in *American Building* back in 1948 stressed the importance of technological skill in our architecture to the end that physical comfort—heat, light, sound, convenience, and efficiency—might be furthered; physiological health was given priority over aesthetic considerations. But now Richard Neutra, the distinguished architect

of Los Angeles, in *Survival for Design* goes all out to urge biological and neurological emphasis in designing for human welfare. To him emotion and intellect are one, the aesthetic and the mental, the eternal and the temporal, form and function. The consideration of all the senses is demanded, he claims, in the design of buildings or the planning of cities. He finds Einstein's space-time closer to "physiological space" than to the "empty space" of Euclid. As for the intangible and imponderable, he would substitute research and consideration of psycho-somatic graphs. City-planning, he says, is four-dimensional, with human needs integrated with Euclid's three dimensions. A large body of scientific advisors must be consulted, he thinks, for any organic designing, and the chairmanship should always be held by the biologist.

Rudolph Arnheim in *Art and Visual Perception* opens up the newer approaches of psychology. With the laboratory results of *gestalt* psychology at his disposal, even if he does not limit himself to their theories, he boldly enlarges perception to include aspects of judgment and speaks of "perceptual concepts." He even argues that eyesight is insight, until one wonders if he means it basically, or only initially, or ultimately. With such complete integration assumed, he claims, with laboratory evidence to support him, that, perceptually, reality is a function of the cultural climate; that, if visual perceiving and visual knowledge are integrated, geometric art and realistic and abstract are all derivative from one experience; that the abstraction of Byzantine and of modern art is realistic, once we attain a focus, and, similarly, that realistic art is meaningless to those not culturally conditioned to it. Space and light and color and movement and tension (movement without motion) are all excitingly reexamined and all expression is shown to be symbolic, whether imitative, decorative, or abstract. In this book laboratory psychology is at last helping the artist and the layman to communicate.

And now André Malraux, the gifted French writer who is making clear what has been all too esoteric, who analyzes aesthetic experience as lucidly as any other basic experience, whether sensuous or intellectual or mystical. He writes what might be considered a sociology of art, or a psychography, perhaps. The reader gathers that to him the purpose of art is to bridge the distance beyond the horizon to the meaning of meaning, where sense and spirit intermesh. He is not entirely original, to be sure, in his insistence on the vitality of art forms. Henri Focillon in the *Life of Forms* has presented but yesterday that thesis in philosophical terms and Eliel Saarinen, the Finnish architect of Cranbrook, recently presented arguments and gave illustrations for such a position. But Malraux in *Voices of Silence* shows such rare sensitivity and offers such a breath-taking range of illustrations that for the laity he is, in our day, the revitalizer of art appreciation. Edmund Wilson, a critic not known for random use of superlatives, has called the volume, "perhaps one of the really great books of our times." I shall limit myself to recalling a few of Malraux's suggestive insights (which are more than eyesights).

"It is always at the call of living forms that dead forms return to life"—

the continuity of art from tradition to contemporary revival, alive then and resurrected now.

Of Leonardo, "no longer a mere neutral environment for bodies, his space (like time) enveloped figures and observers alike in its vast recession and opened vistas on eternity."

"Sung painting . . . a means of communion between man and the universe . . . a conception of Space utterly unlike ours; in this respect while its calligraphy could teach us nothing, its spirit might be a revelation." Sung landscape, he says, is timeless, that of Monet a moment of time.

Through Light, he says, Rembrandt invests his humble figures with eternity. "The time of art is not the same as the time of History."

"Never has the universe been more sumptuously evoked" than in Tintoretto's *Origin of the Milky Way*.

The modern artist, he thinks, seeks not the Absolute, but the mystery beyond Religion and Science. "And when man faces destiny, destiny ends and man comes into his own."

But before we get hopelessly lost in such beguiling metaphors, a few examples of art of our own day indicative of the new orientation toward a dynamic universe, and aided by the new approaches of psychology, biology, and sociology, must be considered. Of the multitude of names and creative forms which crowd the mind's eye, I will make one list and you will make another, each one of particular significance to its compiler.

Paul Klee's contributions to our new ways of seeing are increasingly clear. He was a musician, a primitive, a dreamer. By mathematical symbolism he presented motion, in a frame of time-space, and then opened a window, a frame, a vista into infinity by line, color, tension—"motion without movement." Mrs. Welcker-Giedion in her perceptive biography speaks of his "emancipated line" in such a painting as *Ceramic-Erotic-Religious*, and concludes, "There is in Klee's work so intense an impenetration of various domains—of the senses and of the spirit, technique and invention, poetic vision and minute observation—that one must approach it on as many planes as possible . . . the life in these pictures is the pulse-beat of nature. Its vision is the vision of Paul Klee."

And I include our own John Marin. Does he not help us see in syntheses instead of in antitheses—in wholes rather than in fragments? Man "retrues" himself, Marin says, by going to the big forms of sky, sea, mountain, and plain, and he is able to express them only if he loves them. To learn nature's laws of motion one has but to study a bird's flight, a man's walk, the movement of the sea. A work of art must embrace the laws of nature and be bounded as an object, yet it becomes meaningful only if it is a record of a "Sing." The sea coast of Maine and the villages of New England and the deserts of Arizona are the themes of his enchanting "sings" in water-color.

And American-born Lyonel Feininger, with his dreams of reality made

more real through the subtlety of transparent planes and dynamic creative forms of mountain and house and ship, must be named. Alois J. Schardt writes, "His energies are devoted to the creation of space in which the universal forces, absolute and free, manifest the reality of their ordered being."

And Joan Miro, of whom J. J. Sweeney writes, pointing out the youthful freshness of his manner in a restless age, his use of oriental and mediaeval symbols in his folk music, "Miro's vitality, laughter, naïve lyricism, and love of life are, today, auguries of the new painting in the new period which is to come."

Any consideration of the new trends in sculpture must include reference to a new technique, to be added to the traditional techniques of modelling and carving—the method of constructing. With all three means the sculptor is exploring the relationships of sense and the physical universe—biomorphic forms, fission and fusion of parts, search for space, movement and light. Brancusi's bronze *Bird in Space* still causes one to catch one's breath, but Henry Moore and Calder and Gonzales and Gabo, Lippold and Giacometti all suggest that sculpture has come out of the museum into the life of our time.

Henry Moore stresses material masses in dynamic relation to space, protuberance and concavity—an eloquent, symbolic prose. His *Madonna and Child* in Hornton stone and his bronze *Family Group* may serve as illustrations.

Naum Gabo in his plastic constructions, his *Spiral Theme*, for example, employs transparent mathematical models as the point of departure. Julio Gonzales with wrought iron, like a blacksmith at a forge, seems to hammer out his emotional reactions to such themes as *A Head*, *Woman Combing Her Hair*, *An Angel*. Alexander Calder will laugh, one imagines, even in interstellar space. His mobiles and stabiles bring the refreshing touch of humor to a tensed world. Richard Lippold with *Variation No. 2*, *Full Moon*, has produced a construction of nickel-chromium wire, stainless steel wire and brass rods which materialize (or symbolize) eternal light. And Alberto Giacometti in his child-like fantasies has reached, E. H. Ramsden says, to the mystery of life—spatial, ghostly, dynamic. His bronze *Man Pointing*—so elongated, so fragile, so vital—is an example.

Ramsden is an English critic of sculpture. He calls attention to the form emphasis of the contemporary sculptor in contrast to the content emphasis, and likens it to the emphasis of the physicist in our day on the constant elements rather than on the natural forms, saying the field of the physicist is like space to the modern sculptor. He quotes a pertinent line from Rilke to suggest this integration of all sense experience in our current ways of thinking and creating:

"For what on earth is ear, when notes vibrate,
Is somewhere also eyesight."

A backward glance at the list of painters and sculptors named here makes all too evident the omissions, even in a "my" list. What of Picasso with his presentation of a "suffering" world, of Matisse with the serenity of his patterns of chromatic space, of Chagall with his haunting echos, and of Rouault with his stained glass compassion? Is Kandinsky a mind rather than a soul, Léger, a force rather than a mind, Lipchitz, an artisan rather than a force? And Tamayo; he is, in truth, contemporary and eager and resourceful.

Within our own lifetime the concept of architecture has changed from mass to space and space to light. Alfred H. Barr, Jr., has spoken of a house designed by Mies van der Rohe, as "a quantity of air caught between a floor and a roof . . . absolute Platonic architectural space, serenely independent of the traditional emotional values." It is here that Wright with Organic Architecture shows us we are in a post-International Style era, for emotion is a basic element in his designs. Wright is aiming, he says, to rid architecture of a roof (as proposed in his Guggenheim Museum in New York, where space can indeed become light and movement and energy, organic for human use on a thoroughfare facing a park and exhibiting on a spiralling ramp the flowing current of man's creative experience in vital embodiments). Glass, he says, is the great new integrity of architecture. Radio City, the U.N. Buildings, suggests monumentality and rationality, but Wright's Administration Building at the Johnson Wax Works, Racine, Wisconsin, and Skidmore, Merrill, and Owing's Lever Brothers Building in New York illustrate Suzanne Langer's phrase for an architecture of our day—"ethnic domain"—the home of the spirit of man in this day on this planet. Architecture and music are poles apart from many points of view, but in such creations as these they are one in human significance.

You doubtless recall Wright's *Falling Water* house for the Kaufmanns near Pittsburgh. Have you thought how sensuous, how intellectual, how spiritually satisfying it is for one who wills to live over a flowing stream of water? Note the fine use of materials for color and texture and density, the continuities of areas, of in and out, up and down, of environment convenience for doing and thinking and being, of the precise and the unformed, of the opaque and the transparent, of the framed and the open, of the stable and the mobile, of the heavy and the light, of the soft and the hard, the smooth and the rough, of the swift and the slow, of the flying and the falling—a house dynamically and iconologically contemporary—free, human, organic, based, as the designer says he aims to do, on the new integrity of human life, wherein art, religion, and science are one.

The fact that history can still inspire the architect, as Malraux says it must the painter, is seen in the work of Wallace Harrison, of United Nations fame, who says he learned how to light the Corning Glass Works by his visit to the temples of Egypt. The fact that the eye is still the master of ceremonies in any appreciation of architecture in its setting and in its use is illustrated by the importance attached to optics in the opinion of the same architect. In a

New Yorker profile Herbert W. Wind quotes him as saying, "No architect of the future will be any good unless he's a painter and a sculptor."

And we must mention Matisse's chapel at Venice in south France where the expressive abstraction of modern art is used in a traditional setting, justifying Father Couturier's contention that the Church can as aptly use modern art in its liturgy as it does the music of Bach. A recent college graduate on a first visit to Europe was moved by the cathedrals as historic monuments, but at Venice felt that the Twentieth Century was achieving religious expression.

Finally, Laszlo Moholy-Nagy needs mention as the personification of man's current search for an escape from loneliness. In photography, the art of light, in sculpture, the art of plasticity, and in painting, the art of color, he ventured to seek totality. Perhaps his *Inverted Curve* of 1946, a plexiglass sculpture on a base of black wood, comes closest, his wife thinks, to "perfect beauty."

In short, one might say that in our new day architecture is organic shelter, sculpture is plastic metaphor, painting is expressive pattern; through all three light runs as the source and the symbol of life.

We are indeed outward bound, but the artist brings us a glimpse of a total synthesis where sense attains to spirit, reason to art, and time-space to eternity.

THE GREAT ARCHITECTS

Will Grohmann

This is the third of a series of articles on the United States by the German critic and art historian Dr. Will Grohmann. The translator is Matilda V. Pfeiffer.

The best architects, at the present time, live in the United States; and their number is unusually great. Perhaps this is not surprising because, with a slight exaggeration, one could say that modern architecture had its beginnings in the United States and Louis Sullivan is the pillar on which the whole development rests. The 1893 International Exhibition at Chicago without doubt corrupted Sullivan's principles through its historical (*passé*) buildings. Nevertheless in the decades after 1900 Frank Lloyd Wright, Sullivan's greatest pupil, was the leading builder, and so America participated in the international development. Beginning with the year 1933 there came to the United States a

succession of great architects from abroad, especially from Germany: Mies van der Rohe, Walter Gropius, Ludwig Hilberseimer, Erich Mendelsohn. Already since 1923 the Austrian Richard Neutra and the Finnish Eliel Saarinen had transferred their activity to the United States. America was no less fortunate with her foreign architects than France with her painters and sculptors from abroad. These architects have fertilized their art in America through their example and their pupils. America however has developed this inspiration in an independent way, and the younger architects had the opportunity of making further progress through rewarding tasks; today this opportunity is still greater.

Completed Institutional Buildings

The reconstruction of Pittsburgh and the architectural problem of Chicago will absorb the activity of dozens of architects for many years; everywhere—in Detroit, Cleveland, St. Louis and also in smaller centers—building is going on in behalf of the Federal Government, municipal administrations, industry, banks, construction firms, commercial enterprises, cultural institutes, and private citizens. The financing is no problem, as the money is available, and even bearing interest. The architects are at work and are learning from tasks and their performance. In Germany things at best go as far as sketching the project and obtaining competitive biddings; but even the best architects often must lie idle for years. Should actually a really remarkable building arise, its architect does not receive public applause.

America is building with recognized architects, but also with still unknown younger men. Through a contest for a library building at Detroit University, a young architect of Greek origin received both the first prize and the contract, although he was unknown. Why should it not be so? Everyone must begin.

The average architect is good because the opportunities for learning are good. Not only the Institute of Technology at Chicago (Mies van der Rohe) or the Massachusetts Institute of Technology at Cambridge, but also universities like Harvard and Yale have excellent departments of architecture. Since the financial means are greater than in Germany, these departments of architecture can work with a larger staff of good professors and assistants.

The great old men are still living at the present time. Frank Lloyd Wright is 85, and still very active as architect, teacher and leader. The number of his sketches is as large as that of his finished buildings. He is so full of ideas that when he works on a project he has difficulty in staying within its limits. When recently the city administration of Madison, Wisconsin, put up a question to him in connection with an auditorium, he drew at once a whole project for building up solidly the shores of the lake. He teaches about 50 students, alternately between Taliesin-Wisconsin and Taliesin-Arizona. His spirit dominates everything, almost too exclusively, and all in all his group resembles somewhat a religious congregation.

It is not easy to get along with F. L. Wright. His customers too must go

through this experience. The famous "House over the Waterfalls" in the Alleghany Mountains was originally planned as a sort of hammock between two rocks, as Edgar Kaufmann tells me, and it was hard to convince Wright that this could not possibly satisfy the owner. Finally from the cooperation between the owner and the architect there resulted the most livable house that F. L. Wright has ever built.

The counterpart of Wright is Mies van der Rohe, the masterbuilder in the real sense of the word, who teaches at the Chicago Institute of Technology, shy, silent, and averse to all advertising; the only one who does not write books. His public buildings, which already cover a decade, and his apartment buildings on the Lake Shore Drive are the most perfect examples of simplicity and accuracy, and so obvious that the layman can discover no "art" in them. Mies will perhaps laugh and ask: "What is art in architecture? It is construction; and art is inherent to the harmony of the fulfilled requirements, namely location, size, proportion inside and outside, choice of materials, and exactness of construction down to the last millimeter." Perhaps only in the field of music can we find such a merciless exactness of motif and themes, and their relation to the whole, as in Mies. The width of a steel-frame, the profile of a corner pillar, the distance between two identical parts of a building—all this makes the charm of a Mies building and the character of his achievement. It is an open question whether the name of "art" can be applied to all this; many do not like to use it even in connection with our modern painting.

What Mies is for Chicago, Richard Neutra is for Los Angeles and the West. His flat and open school-buildings are models for the whole world and his country homes are among the most delightful ones; their relation to the landscapes which extends inside of the house and over the premises has been entirely conceived from the spirit of Californian domestic architectural traditions.

Of the old masters F. L. Wright is the most poetic one; the Germans are more matter of fact and almost more American. Are these spiritually and artistically assimilated? One thing is sure: none of them could have realized his ideas outside of America, elsewhere none would have found approval for his passion for experimentation.

There is in the United States a general trend to follow new paths, in government and cultural buildings, in skyscrapers as well as in simple private homes. One does not feel conditioned by what is already in existence, so that the ultra-modern will be placed next to the old; for instance, in Cincinnati the Plaza-Hotel by Skidmore (with murals by Miro) is surrounded by old business buildings, and the refreshing thing is that nobody objects to this anomaly; on the contrary, new buildings, such as the Public Library, the work of a young and still unknown architect, are following this bold example. A daring action attracts another one, and cities vie with one another in showing an enterprising spirit and in attracting the best architects.

In large cities, like New York, Chicago, or Pittsburgh, this is no difficulty, as they have architectural firms comprising 500 or more employees,

among whom some are entirely independent within their company. The sensational Lever House in New York is the achievement of Gordon Bunshaft (by Skidmore's company) and marks a turning point in the skyscrapers. Not only is half of the site left open and the free surface is covered by only one floor built on pillars in order to leave free space for itself and the neighbors, but the construction itself and the use of glass for outside walls has so many implications, that one is inclined to think that a better future is in store for the skyscrapers of large cities.

We have a similar case in Pittsburgh in the building of the Aluminum Company, by Wallace Harrison, the creator of the Rockefeller Center and one of the architects of the United Nations Building. The steel structure, 31 floors high, is covered with prefabricated aluminum plates, two by four yards in dimension, having window openings, and shaped like flat pyramids. The plan is in steps, gradually diminishing in size to gain light and air. Here too we have a new beginning which shows how the downtown districts of great cities may be renewed from the inside out.

On the outskirts of Detroit, the General Motors Company has built a Research Institute, a group of 28 buildings, interspersed with green lawns, covering an area of several acres. With an expense of 100 million dollars, in three years the greatest part of the project was finished; next year it will be completed. The architect is Eliel Saarinen. In the conception and in the exactness of details undoubtedly he is indebted to Mies, and so is the gifted Philip Johnson in his glass house in New Canaan, Connecticut, although there is no actual imitation.

The home of Philip Johnson in New Canaan has caused a great sensation, as one cannot conceive active people living in such a house. However, when one steps inside, one merely enjoys the pleasant feeling of being part of the landscape while being indoors, and the spaciousness of the well integrated interior which is a unit and is not burdened by the construction, since this has no walls, but consists only of a steel-frame, glass and clinker floor.

Not everyone could live in a house like this, and it was naturally conceived as something unique, unsuited to the average man. The originality of privately owned homes in America is unsurpassed in all other countries, particularly because for the well-to-do owner the cost does not stand in the way. It would be false, however, to believe that in America the best architects are only interested in the more costly homes. In the United States as elsewhere there is a housing problem which cannot be solved by building only the more pretentious single houses and apartments. As in Germany, there are here rows of identical houses, and simple single houses at a low rent, or with low original cost from \$12,000 to \$15,000. In these houses, wood, brick and stone are being replaced by cheap synthetic materials and metals; colors are the rage. The color scheme of the rooms plays a very important part, and the furnishings likewise show a predilection for lively coloring: red, yellow, blue, black and white dominate.

Pre-fabricated houses

The pre-fabricated house, like the one of Carl Koch and Associates in Belmont, Massachusetts, can be erected in 20 hours and in the future its cost will be only \$7,000: concrete floor, steel frame, walls of two layers of plywood, large windows, "utility box" with bathroom and kitchen; on one side two bedrooms, on the other the living and dining rooms. This type of house will probably become very common in the suburban areas and in the country. If a construction company erects 3,000 similar houses in the same area (as happened in Tucson, Arizona), the cost is reduced to \$3,000. Every day 7 houses were erected, with concrete floor, wood and fibre surfaces, glass enclosed porch, roof construction with horizontal beams (architects: Jones and Williams). These developments are the most attractive and the cheapest that America can show to an interested architect.

Workers' settlements, like those by D. Cairus and Vernon Demars in hot Arizona, are built from local materials and are no more costly than those we have in Germany. The walls are made of mud-and-straw blocks, and they separate as well as support. Each unit is independent: the result is houses in a row, but each unit is independent.

Architecture in America is not an exponent of capital, but of reason and cleverness: even when dealing with cheap houses architects can show originality. The large pioneering buildings arising everywhere, planned by known as well as by unknown architects, show clearly where the road leads. In conclusion, here is one more example: the Auditorium of the Institute of Technology in Cambridge, Massachusetts, by Eliel Saarinen. A thin shell springs from four points of support giving to the whole the appearance of a movable tent; inside everything is convertible according to the functions of the auditorium. The lightness of the building gives the impression of something improvised, while instead everything is the result of the most exact calculations. We have merely a few fixed points of support and the rest is light and transparent, airy and luminous, full of visible and invisible spans which remove any impression of heaviness. The sudden change from the technical to the incalculable and the emotional is the secret of the new architecture. This is probably an unconscious development, which characteristically appears the moment in which the technique has surpassed the stage of materialism and is approaching the spirit of mathematics and physics.

THE ARTIST—TECHNICIAN OR HUMANIST?

At the annual meeting of the College Art Association held in New York last January this question was the topic of a symposium chaired by Dr. C. Harold Gray of the Juilliard School of Music and including several interesting answers. We publish two of these in this issue: The first is by the painter Jimmy Ernst, who teaches at Brooklyn College; the second by Daniel Shapiro, a printmaker and teacher of graphic arts at Bennington College.

One Artist's Answer

Jimmy Ernst

It would be extremely difficult to find an artist who will admit to being a technician rather than a humanist. A great many of us will not consider the possibility of a choice. The involvement in the work itself is usually so intense and personal that any rationalization of the creative act rarely, if ever, occurs.

Assessments of our contribution or position are usually made without our aid and often by those who make no secret of the alleged fact that the artist is the last to know anything about his work or himself. Every now and then the sheer weight of these all-too numerous pomposities force the artist to undertake some kind of self-examination. The urgency for such clarification is greatest not when he is under attack but rather when a multitude of usually antagonistic groups claim him as one of their own. Such tolerance is often deceptively convenient. Our choice to make the best of an existing situation is negated by the fact that creative thought ceases to exist the moment it allows itself to assume any protective coloring. The predominant temptations and offerings come from those quarters which would prefer to see us as passive receiving-sets for their own ideas. They would assign to us the function to prove or disprove such intangibles that do not materialize as a result of mathematical equation. No artist, regardless of his self-destructive impulses, is capable of being a technician to that extent.

We have today, to be sure, a great number of technicians, who call themselves

artists. We find them as efficient mechanics for merchandising and all manner of political propaganda, while others are successful purveyors of unbeatable educational processes. To fulfill syllabus requirements in the field of art by resorting to purely scientific or technical means appears often as a tempting escape from the very real responsibility that an artist must assume when in addition to his own work he also teaches.

The painters vision has very little in common with that of the engineer. The heroics of a bridge or a tunnel lie in their temporary conquest of known elements. The grace or visual power of such projects is always subject to their structure and the material obstacles that have been solved mathematically. This conclusion precludes to an approach that equates utility and aesthetics. The premature marriage certificates that seek to join science and art are lengthy and often quite convincing in their language. There is talk of "a common language of visual communications, of the optical revolution, the organization of emotions, the coordination of penetrative thinking and profound feeling, the liberation of the plastic elements, the total integration of art and industry" etc. This phraseology surely does not represent the intention to replace or even answer the many intangible and spiritual problems that are peculiar to the world of the artist. They should be considered attempts to find ways and means to deal with some very potent contemporary problems of physical living. Unfortunately, however, the frequent misuse of some of this thinking has resulted in the one thing that it professed to avoid, the establishment of a new academy.

The artist who is predominantly a

technician remains the most ignorant of men. Sounds, smells, emotions, vision and darkness might be explained scientifically only after they have occurred as human experience. All-embracing statistics or calculations have never created a painting, molded sculpture or written poetry. Those artists who have uncovered some kind of universality with their work discovered it in a relatively secret part of their lives.

The artist is not a mechanic of methods or of theories. In the physical construction of his work the tools of technique are subservient to the excitement of the inner eye. Inspiration must precede technical means. Without it the artist's activity consists of mere means only. Inspiration is a word that like so many others is on the borderline of becoming a cliché. Can those who are subject to the meaning of that word ever comprehend it or pass its meaning on to others? All we really know are the brief feelings of fear or elation when something seems to have occurred in our work. Sometimes even a kind of terror when we have discovered something that we knew existed somewhere, somehow, but that we only see now for the first time. The anxiety with every brushstroke as if this were to be the very last thing one would ever do. The feeling that a painting is really that long last look around, seen by eyes which do not need the power of sight. The time for which there is no measure, when the work grows not unlike a separate being that defies its parent. And then a look, as if through a mirror, at one's self. These are the rare moments of that unbelievable sense of freedom. But try to recall it or try to recreate it. This was your voice, heard, the sound will never be the same again.

Another Answer

Daniel Shapiro

Upon accepting this rather abstract problem, I tried to discover the kind of specific situation that would have produced this issue. Like many things one looks for, I found it close at hand, in the

situation of the visual artist who is also a teacher of art.

The artist, in the practice of his art, generally doesn't have to ask himself whether he is a humanist or a technician. The process of making art is itself an act of faith in the essential wholeness of art. But the artist in his function as teacher in a college or university often finds the question being asked of him, in one disguise or another.

In the college situation, most educational communication is verbal. Historians, philosophers and poets deal with the word and its many facets of meaning. The proper role of technique as used by the verbal scholar is generally not questioned, but taken for granted. His search for forms to hold meanings is properly within the limitations of verbal language. These verbal forms are his medium of research, of creation and of communication. The artist teaching in a college is of course assumed to have some facility in these matters, at least to the extent of being able to write reports, speak up at committee meetings, and explain why pictures look the way they do.

The ability to use words intelligibly is not of course the automatic virtue of all humanistic scholars. Ambiguity, turgidity, false assumptions and wrong conclusions are the daily occupational hazards of the scholar. But the essential validity of his verbal medium used in his search for some variety of truth is not seriously questioned by serious men. True, there are recurring waves of anti-intellectualism which indicate strong distrust of intangibles, to say the least; but nevertheless the search for meanings beyond meanings goes on.

The artist in our society often finds that his purpose is less understood than the scholar's. He is, in effect, a minority of one within a minority of other artists, who are in turn part of a larger minority of intellectuals. In the stereotypes presented to us by the mass-culture media, the artist is usually presented as a much more extreme type than the undifferentiated intellectual, or the ordinary absent-minded professor. As we know, the real artist may

be any of many things. But no matter what else he is, I submit that he is at least a searcher for some aspect of human truth, as revealed to him through his manipulation of symbolic materials and visual sensations. His forms and images reflect his ideas and feelings about the phenomenal world, and simultaneously take their part as new and unique elements within that world.

Certainly, as a visual artist he cannot make forms without developing techniques for handling his materials. At the very least, every artist is a technician, whether he paints in elaborately constructed layers of overpainting and underpainting, or whether he simply spills a can of Duco across an area in order to find out what the Duco is saying to him today. In each case he has developed for himself, or learned from someone else, a technique for creating the forms which hold the meaning for the particular truths with which he is concerned.

Critics and art historians quite properly attempt to explain what the artist meant to say about what he thought he saw. Many artists can't or won't engage themselves in this kind of verbal analysis of their own works. The mysterious intuitions that play such an essential role in the creative process have a deceptively delicate air. Artists sometimes feel that the verbal rationalization of these intuitions leads to the destruction of them. We then take refuge in either explanations of the more mechanical and pedestrian aspects of techniques and materials, or in intricate, non-referential language which is itself often as much a sheer construction of sounds as the painting is of shapes.

The first of these two self-defensive dodges sometimes leads to the belief, among campus scholars, that what is taught down there in the studio is a kind of cookery-carpentry course, certainly useful for backward and troublesome students as a kind of occupational therapy, but not to be confused with the "real" kind of knowledge that is achieved by listening to lectures, reading books and taking examinations. The second kind of refuge in language leads to the attitude

that a lot of mystical belly-wash is being purveyed.

Art is not made by technique alone, nor by meaning alone. Technique by itself is merely craft, and meaning without form equals incoherence. Commercial art, for instance, is very often meaningless as art, whether it is the commercial art of the galleries or of the advertising agencies. In these instances it is because the so-called artist is being used only as a technician. On the other hand, everyone who teaches is familiar with the spectacle of frustration provided by the student who is full of "purpose" and "meaning," but has neglected to learn how to draw.

I have used the word "technician" as a derogatory epithet here, fully realizing that there is always a tendency to hurl the epithet at any artist whose purpose is different than one's own, and whose concern with techniques is therefore different. This is not to say that all purposes have equal value, and therefore that all techniques are to be equally respected. As constant critics, our enlightened prejudices and directed obsessions are continually sifting and weighing purposes; and we find that while ends sometime justify means, means often are ends in themselves, and the ends in themselves are sometimes very suspicious ones.

It would be fairly simple to deal with our large topic by using as examples artists like Rembrandt and Dürer and Leonardo. However, figures like these would make the question meaningless. Our problems, such as they are, arise in attempting to fully understand the art that is happening right around us, the often controversial work that calls ever loudly for our attention, work which some of us find frustrating and even insulting, while others of us find it exciting and purposeful.

For the purpose of attempting to illustrate some of these notions about techniques and human values, I want to invent a type of contemporary artist here, in a very generalized way, and to describe his function as I understand it. (Any resemblance to real artists, living or dead, is quite deliberate.)

My artist here is a contemporary, experimental, automatistic, dada-istic type. He is above all things sincerely trying to find forms for his deep inner feeling of meaning. Through a long and complicated series of historical and situational influences, he finds himself painting in a very particular and characteristic way. His method of works looks as if he were deliberately trying to lose control of his medium, even to the point of absolving himself of conscious responsibility for its effect. His devices include the throwing of paint onto canvas to make it run, and then throwing turpentine into it to make it run even more. He lets dust, string and cigarette butts fall onto his painting surface, he scratches and scrubs and steps on his work, he dances on it and drops loaded brushes on it, shoots holes in it with a pistol, and otherwise invites the benevolent accident to occur. After much judicious deliberation, he frames the painting, and if he can afford the expense, he finally exhibits it.

Is he a technician? He certainly is. He has developed very controlled means for losing control of his materials; he has learned how to call into play, out of his memory, whole catalogues of visual sensations and textural phenomena; he has trained his arm and body to free themselves for directed movement in certain patterns; he has learned how to let his feelings about form and color work for him, almost as a well-trained horse performs at a considerable distance from the ringmaster. So, although his techniques are not those of Rubens or even of Cézanne, they are specific skills at work upon materials toward a specific purpose; and he is consequently as much a technician as any cook or carpenter.

What about his purpose? What are the humanistic elements in this process? All form-making, all image-building, presumes some element of communicative intent, if communication may be considered in its broadest implications. That is, it seems that man makes pictures in part to talk to someone, whether that someone is deep within himself the artist, or is another real or hypothetical person. This notion would include such extremes as the didactic fifteenth century woodcut,

and the most private doodling of a busy secretary who makes figure-eights on her pad as she talks on the telephone. Even in the doodle, some meaning is struggling to come through. Its purpose is not a very significant one, artistically, but it has something to say even though it automatically finds its way to the wastebasket, unseen. Psychologists tell us that even these idle doodles communicate a lot of meaning about the inner personality of the doodler; often, like dream-images, they seem to appear in archetypes, patterns (with variations) that are common symbols for many individuals. When an artist, who is a skilled and honest technician, adapts the doodle process to his ends, and proceeds to really exploit it, it's inevitable that the forms he makes will have reference to the inner feelings of other men, if they will only look at them long enough, and understand their proper purpose and technique.

Our western tradition in art has long assumed that the inner spiritual life of any individual has meaning for other men, that the anguish and ecstasy of the hero can be relived by the audience. Through sympathy, and empathy, comes the enrichment and fulfillment of our lives together on this earth, and through art-forms this empathy is most powerfully communicated. It's not that one must love *all* manifestations of form and purpose in art; it is, rather, that one must love the process of experiencing this empathy. Beyond the living relation of person to person, art forms provide the most immediate connection.

I talked earlier about an extremely generalized, hypothetical artist type, one who is somewhat of a deliberate know-nothing. My painter here is no Greek and Latin scholar, nor is he always even intelligible when he tries to make words tell what he is up to. I'm assuming that a description of the characteristics of the most extreme example of a type includes by inference the less extreme examples. If my sincere, know-nothing painter is dealing essentially with humanistic values, having their roots in healthy self-involvement and consequent empathy, then every sincere and skillful artist, in the practice of his craft and art, must be a humanist.

Art as Communication

Richard A. Florsheim

The author is an artist, living in Chicago, where he received his education, namely at the University of Chicago. He paints, teaches privately, has exhibited widely and last year was President of Artists' Equity Association.

Man is a sensitive, questioning creature. His body is aware of the slightest changes of temperature, color, taste, texture, sound and odor. His experiences in these areas can stir in him waves of feeling and intuition, causing him to react with awe, arrogance, fear, pleasure, ecstasy, revulsion, or a multitude of other ways, depending on his nature, prior conditioning, etc.

But he is not satisfied with reacting. He wants to communicate with his fellows what has moved or interested him. Man feels more complete when he has shared, when he has communicated. The most terrible punishment that can be inflicted is prolonged solitary confinement. Its greatest horror is the cutting off of communication on every level, frustrating a basic need. Some of our greatest written works have come out of imprisonment. The intense need to share, to communicate, went into the cell with the prisoner.

Many of man's reactions are, at first, only felt chaotically. The surging force of emotion requires clarification. In the full strength of his feeling he seeks to find form for his communication, to clarify, to objectivise his awareness. This is an essential difference between man and animal. The act of giving form and substance to his intuitions makes them more real, more wonderful, more bearable. Giving form is both a natural manifestation and an intensely civilizing one; the effort sharpens the perceptions for greater awareness. It is a kind of chain reaction. Each newly realized communication reveals an infinity of unrealized ones. It is like the definition of the universe which was taught us in school: "Space is infinite extension in all directions."

Now it is necessary to try for a definition of "communication" in the arts. There are infinities of levels of communication. We can state the practical information which enables us to assemble or repair a piece of machinery. We can communicate abstract information through the device of mathematics. Art is the language for that area of emotional experience which cannot be communicated or satisfied in any other way. It is a flexible language which has expressed the Polynesian and his superstitions, the Netherlander and his satisfied materialism, the Spaniard and his tortured conscience. It has perfumed French boudoirs and provided African gold weights. It has looked on human sacrifice through the eyes of polychromed stone snakes. It has left staring, monolithic faces on island shores. It has communicated love, anger, fear, arrogance, faith, disbelief, prudery, obscenity, ignorance and wisdom.

In every case where a work of art has enduring value it has something for which we cannot use words, a mysterious permanence of plastic meaning. This is the very quality of the object, the thing inherent in it. A Malraux can write eloquently, hundreds of learned pages, yet he cannot say it. Only the work of art can communicate it, in its own way.

If we have established that communication is a basic human need and that the arts are the most intense form this need can take, do the arts today fulfill that function? Is our art a soliloquy or a communication?

One thing seems evident in the arts of other cultures. In most cases there was a widely comprehensible iconography, widely comprehensible, at least, to an educated minority. The artist was part of a culture which understood itself at least within the limits where the artist was called upon to perform. The Polynesian knew what the mask symbolized; the Aztec knew the meaning of the snake. The artist had a framework within which to operate.

All this has changed since the industrial revolution. Each artist has to invent his own iconography. Feeling in-

tensely the need to communicate, he now often denies that he wants to. Sometimes he reminds us of the rejected child who tries to burn the house to attract attention. Sometimes he sulks moodily, nursing his anger. He is forced at times to rationalize, to defend, to carry on prolonged, obscure debates as to how many angels can stand on the head of a two-dimensional pin. He reflects many things which are not his doing, for which he cannot be blamed. His time has not asked of him that he find its image. Instead of confidence and purpose being accorded him, he is often considered an entertainer, a freak or a mutation of the body politic to be regarded with a mixture of awe and amusement.

There is another confusion of our time. Is art for everyone, for an educated minority, for a snob minority or just for the artist? If we try to reach everyone will we, like radio, reduce everything to the lowest common denominator? Will we raise that denominator by so doing? Should we believe the other extreme that art is only for the people who produce it? It seems strange that we artists so seldom ask ourselves, as do the doctors, lawyers and, since Hiroshima, the scientists: "What are the implications of our professional actions?" Only our culture as a whole can really answer that, but it might be a healthy question to ask ourselves. We artists are somewhat like a group of doctors carrying on endless research, holding countless meetings and writing long papers to read to each other as to the various ways a hypodermic needle should be inserted, with no reference either to the contents of the hypodermic, to whom it is to be administered, or for what.

The artist cannot change, single handed, the world he finds himself in, nor the confusions around him to which he is so highly sensitive. He can only function today in the way that society permits, largely within himself. But if the arts are to find a real form expression of our culture, at least a large minority of our people must provide the opportunity, the interest.

LANGDON WARNER—A TRIBUTE

To hundreds of us in the field of Oriental Art, the death of Langdon Warner is a personal loss. With his hearty manner, his mordant wit and his general air of a buccaneer, he inspired the warmest loyalty among his students, each of whom must have felt that he was his particular friend, so warm was his greeting, so keen his sympathy, so deep his understanding of one's interests. As he was always modest and self-deprecating, it was usually a shock to realize how many of the world's great beat a path to his office in the basement of the Fogg. Here was the breezy scholar, who had walked back and forth across Northwest China to bring back treasure from Tun Huang, who had worked in the field in Korea and Japan, who had a craftsman's respect for art and an archaeologist's insight into history. His lectures, crammed with first-hand wisdom, were as imaginative as they were elliptically expressed. His conversation was a series of lightning flashes. As a writer, he was elegant, incisive, terse. Well might Paul Sachs say that nothing bearing the Fogg imprint should appear without being submitted to L. W.'s blue pencil.

Others will assess the value of his enormous contribution. More than anyone in our time he has helped to make us aware of the beauty, significance and vitality of Oriental Art—whether as organizer of the Pacific Cultures exhibition in San Francisco in 1939-40, as selector of exhibits for the great Japanese show of 1953, as adviser in the formation of several notable collections, or merely as teacher. Under the modest titles which Harvard bestowed on him (Fellow and Lecturer) and which he happily accepted because they gave him a large measure of freedom, Langdon Warner's influence, personal and public, was incalculable, and will long endure. I think I speak for many across the world when I say that here was a man we all loved.

THEODORE BOWIE

LETTERS TO THE EDITOR

Artistic Freedom

Sir:

The American Federation of Arts "Statement on Artistic Freedom" (CAJ, Winter, 1955) makes some admirable points, but in a few regards I believe that it is confusing. It seems to me, for instance, that there is need for clarification of the ideal of freedom of artistic expression as it is applied to the actual operations in art of the Federal Government. I hope that the Trustees and staff of the AFA will not mind if an individual who is actively concerned with the arts, but who is at present neither a member of AFA nor a Government employee, ventures upon his own attempt at a clarification.

As a principle, the statement that "freedom of artistic expression in a visual work of art, like freedom of speech and press, is fundamental in our democracy" is entirely praiseworthy. Such a ringing pronouncement comes very fittingly from a non-governmental agency devoted to the visual arts. I think, however, that it is worthwhile to point out that while a private organization when operating with private funds may act as fully in accord as its donors permit with the idea that "This fundamental right exists irrespective of the artist's political or social opinions, affiliations or activities" it is not feasible at present for the Government to work under such an all-embracing policy. The AFA Statement does recognize that "for their acts as individuals they [artists] must be responsible to our nation's laws as must every other person." But it goes on to dissociate the artist from his work to an extent which is not possible in practice. Because those who are criminals of some sort or Communists do hold identifiable sociopolitical opinions, it seems to me that when using public money the AFA, or any other contracting organization, can not operate on the policy that "artistic expression must be judged solely

on its merits as a work of art and not by the political or social views of the artist."

This appears to me to be particularly applicable to safeguards which must be maintained in connection with artists who may be sent abroad, or whose works may be exhibited in other countries, under the sponsorship of our Government. For example, the U. S. Information Agency, which I believe is doing an excellent job in the cultural field with the funds at its disposal, feels it necessary to adhere strictly to the policy that it will not exhibit overseas "works of avowed Communists, persons convicted of crime involving a threat to the security of the United States, or persons who publicly refuse to answer questions of Congressional committees regarding their connection with the Communist movement." [The quotation is from the *Washington Post and Times Herald* for March 6, 1955.] I have no reason to doubt that these limitations presently also apply to its contracts with private organizations such as AFA.

For the sake of a continuance and, hopefully, even an expansion of Federal activities in the arts, I am willing to accept certain definite limitations which I recognize as being in existence. I know that there are some people in artistic circles throughout the country who take an all-or-nothing position with regard to governmental operations in the arts. It seems to me that it would be a most constructive national service if individuals and organizations important to art in the United States would, instead, make specific criticisms as the need arose of parts of legislative and administrative acts which appeared to them to require certain definite changes.

It is true that in recent years the Government has adopted screening procedures for "security" reasons which have seemed to many of us unduly extensive and at times arbitrary. There will probably always be an anti-intellectual and anti-

artistic group in this country, but there are definite signs that the most fanatic tenets of faith of some of its adherents now hold less sway over Congressional and Executive actions than they did even a year ago. I believe that through statements of principle by responsible organizations such as AFA present governmental policies may be modified. Certainly, without the guidance of levelheaded experts in the arts, the tempo of increasing rationality on matters of Government and art will be much slower. The anti-group would have its aims most furthered if the responsible individuals and organizations concerned with the arts washed their hands of any attempt to work with the Government within the realm of the presently possible. It will take time, but I believe that the result which I, for one, think is greatly to be desired will be brought about only through a better working arrangement between Government and those in nongovernmental positions who are active in the arts.

WM. AINSWORTH PARKER
ACLS, Washington, D. C.

Art Teacher Shortage?

Sir:

Mr. Wm. Ainsworth Parker brought to our attention the serious shortage of college art teachers we will face during the coming decade (CAJ, Spring, 1955). He claims that "a rate of annual production of 75 Ph.D's and M.F.A.'s plus whatever number of practicing artists were interested in and trained for college work seems inadequate in relation to the 165 to 200 per year needed to meet the requirements of 1960." In the same publication he helpfully reviews the question of foreign scholars in reference to the question raised at the Annual Meeting of the CAA "as to the feasibility of recruiting foreign scholars to help relieve the coming shortage of teachers due to the impending rise in enrollments in institutions of higher learning in the United States." Before we entertain a program of recruiting foreign assistance to help us solve

this problem we should be convinced that Mr. Parker's prediction is valid.

There will always be, I suppose, those who recommend more teaching of art and those who recommend less. In the latter part of the 19th century we had the encouragement of M. C. Anderson and the discouragement of S. R. Kohler.¹ Today we witness the opposing views of Wellemeyer and Lerner, and Seymour E. Harris.² Though it is true that these recent studies do not focus on the art teaching problem, their relevancy lies in their grasp of the larger problems and the dependence (or lack of dependence) of more specialized studies—such as Mr. Parker's—upon their findings.

Wellemeyer and Lerner appease the healthy sceptic of statistical studies by granting that their paper is statistical and that it leaves qualitative questions for future studies. They fear the consequences of unplanned staffing, the lowering of standards, and the further reduction of the humanistic content of the curriculum which the expanding educational picture might impose upon us. Mr. Harris, impressed with the serious warnings of Kotschnig's famous book, *Unemployment in the Learned Professions*, investigates the problem of an educational system expanding more rapidly than the population from the viewpoint of social economics. His treatment of such questions as "Supply and Demand in the Professions," "Market Conditions in Important Professions," "Education and Income,"

¹ "Suggestions Respecting Art-Training in American Colleges," *Report of the Commissioner of Education for the Year 1872*, Washington, 1873, pp. 603-607; "Art Education and Art Patronage in the United States," *The Penn Monthly*, XIII, May, 1882, pp. 321-332; pp. 418-430.

² Wellemeyer's and Lerner's article was quoted and used in Parker's article; Harris' views can be read in extended form in his book, *The Market for College Graduates*, Cambridge, 1949.

etc., is hardly optimistic. Though Harris has been criticized,³ he should provide anyone dealing with the problem of future education with a real caution.

Though he calls his analysis tentative, Mr. Parker does not seem to demonstrate a real caution. I am grateful for his invitation to comment. He agrees with Wellemeyer's and Lerner's figure of 700 additional teachers required between 1952 and 1960: this seems to be plausible. But I am concerned with his fear that we cannot meet this requirement.

First, a few comments from personal experience. I wonder if my experience of receiving countless letters of application from well qualified people has been shared by others? If so, we are not lacking a reserve pool of trained personnel at present. What has been the pattern of reserve talent in the job placement bureaus since 1935 in the field of art? In short, what is the unemployment record in our field? Am I wrong in supposing that this record of supply should modify our future calculation of demand?

In my study of Masters Theses written on Art from 1876 to 1953 (announced in the CAJ, Winter, 1955), I have been impressed by the rapid rate of increase in the writing of Master's theses. Mr. Dael Wolfe, Director of the Commission on Human Resources and Advanced Training, confirmed my conclusion that while the humanities have lost ground to other fields, the Fine Arts (in the broad sense) have gained. While I am not as yet prepared to discuss the gains of the Master's theses (or Art Degrees) in relation to population and college enrollment on absolute and relative terms, I believe it should be done; and especially so by Mr. Parker in the framework of his topic. Only in this way can we qualify the optimism resulting from our reading of care-

ful, non-statistical studies of art instruction and research in America. These too few studies seem to reveal the inescapable fact that there has indeed been an "American Renaissance" in the Arts, and that the facilities have responded to satisfy the demands.⁴ May we project the notion that things will naturally take care of themselves in the troubled future, or will statistics tell us otherwise?

The Circular No. 380, *Earned Degrees Conferred by Higher Educational Institutions for 1952-1953*, published by the U.S. Department of Health, Education, and Welfare, clearly states that 612 people have earned degrees during 1952-1953 in the Fine Arts on the Master's or second professional level in institutions of higher education in the United States (this study distinguishes the Fine Arts from Architecture, Music, Speech and Dramatic Arts.) This information is listed for each institution. The figure of 612 disagrees with Mr. Parker's figure of 50 MFAs received during the same year. The comparison of these figures is valid for the following reasons.

Mr. Parker superficially gathered his MFA data by limiting his investigations to four leading institutions, Yale, Iowa, Princeton, and Illinois. The resultant figure of 27 was then brought up to 50 by guesswork. His inconsistency in dealing with Masters' degrees is more critical. While recognizing that the type of work done to earn an MFA (or an MA) varies according to the institution and sometimes even within an institution, he does not employ this understanding in his calculations. We must not look only to the holders of MFA degrees for studio ar-

³ Algo Henderson, "The Market for College Graduates—A Review," *Education for Democracy: The Debate over the Report of the President's Commission on Higher Education*, Boston, 1952, pp. 72-80.

⁴ Cf. E. Baldwin Smith, *The Study of the History of Art in the Colleges and Universities of the United States*, 1912, Lura Beam, "The Place of Art in the Liberal College," *Association of American Colleges Bulletin*, XIII, May, 1923, pp. 265-289; and Priscilla Hiss and Roberta Fansler, *Research in Fine Arts in the Colleges and Universities of the United States*, New York, 1934.

tists. We will find future studio teachers among holders of the MA degree as well as among the host of able non-degree holding artists.⁵ Furthermore, we shall find people teaching art history with either an MA or MFA degree, if the present situation in college faculties is a valid indication of what has been and what can be done.

If Dael Wolfe's study, *America's Resources of Specialized Talent* (New York, 1954) is valid, we can make a rough estimate of how many of the 612 people earning Masters degrees in the Fine Arts will continue to work in the same field. Wolfe points out (Table IV, 3, pp. 56ff), that 38% will remain working in

their chosen field. The resultant figure of 232, minus those who continue graduate study, plus those who receive doctorates, gives us a figure which should adequately take care of the average yearly requirements for art teachers during the next decade. Whether these people will go into teaching or into some other phase of the profession will depend largely upon the inducements offered.

I am not proposing a restrictionism in the profession of art as has been demonstrated by the medical profession. Nor do I advocate a narrow provincialism by hesitating to promote an influx of foreign teachers. But our minimum duty towards those encouraged to immigrate should be a job guarantee.

KENNETH C. LINDSAY
Harpur College
State University of New York

⁵ Cf. Elizabeth McCausland, *Careers in the Arts*, New York, 1950, p. 92.

NEWS REPORTS

HONORARY DEGREES were presented to three of our colleagues last June. Blake-More Godwin, Director of the Toledo Museum of Art was awarded the honorary degree of Doctor of Fine Arts from the University of Missouri. To Thomas Munro, Curator of Education at the Cleveland Museum of Art, Coe College of Cedar Rapids, Iowa, gave its degree of Doctor of Humane Letters; and at Dartmouth College, Rene d'Harnoncourt, Director of the Museum of Modern Art was pronounced Doctor of Humane Letters.

David Aronson, well-known Boston painter, has been appointed the first chairman of Boston University's division of art which was established last year.

Robert Barber, instructor in art at Illinois Wesleyan held a joint exhibition with his

wife this fall of their abstract drawings and paintings at a gallery in Minneapolis.

Francis C. Cooke, Director of Art Studies at the Working Men's College, London, has received a Fulbright grant to undertake research on form and design, and an appointment to teach at Hamilton College. James Penney, who formerly taught painting at Hamilton, has accepted a teaching post at Vassar College.

George H. Forsyth, Jr., of the University of Michigan was awarded the Haskins Gold Medal of the Mediaeval Academy of America, given annually for the best book in the mediaeval field, for his book, *The Church of St. Martin at Angers: The Architectural History of the Site from the Roman Empire to the French Revolution*, published in 1953 by the Princeton University Press.



People in the Art World



Corporal Harold E. Carney (now an instructor at Ohio State) at All-Army Exhibition. On easel, his prize-winning *Oriental Mandolin II*.

Ardelia R. Hall, Arts and Monuments Adviser, has received an honor award for outstanding accomplishment, loyalty, and devotion to the service of the Department of State in connection with the cultural restitution program in Germany.

Bartlett H. Hayes, Jr., Director of the Addison Gallery of American Art, will spend the next twelve months engaged in study in Europe. During his absence, the Addison Gallery will be under the direction of Patrick Morgan, instructor in art at Phillips Academy, Andover. Before leaving, Mr. Hayes brought together the exhibition "Art Schools, U.S.A., 1955."

Henry-Russell Hitchcock has completed the preparation of the exhibition "Built in Latin America" which he has been assembling with the assistance of the architectural photographer Rosalie Thorne McKenna, for the Museum of Modern Art where it opens in late November. Mr. Hitchcock is on sabbatical leave from Smith College until 1956.

William I. Homer, doctoral candidate at Harvard, served as curator of the Museum of Art of Ogunquit, Maine, during the summer.

Samuel Hunter, formerly on the staff of *Arts Digest* will be a lecturer in the fine arts department of Barnard College.

Horst W. Janson of New York University's Washington Square College is engaged in research in Italy upon the art of the Renaissance, with the aid of a Guggenheim Fellowship.

Jane Gaston Mahler of Barnard College and Columbia University has been awarded three fellowships to study ancient Oriental art and thought. During 1955-1956 she will travel in Iran, Afganistan and India. She expects to extend her investigations to Ceylon, Thailand and Burma.

Eric Newton, Art Critic of the *London Times* will be on a lecture tour in the United States during January and February, 1956.

Charles Pollock, painter and printmaker at Michigan State will spend a year's Sabbatical in Mexico.

Henry Rox, sculptor at Mount Holyoke College was awarded a Guggenheim this year and is on Sabbatical leave in Europe. This winter he executed a colossal bronze head of Edward A. Filene for the Merchandise Mart in Chicago.

Leo Steppat, who previously taught sculpture at the University of Mississippi, has accepted a position at the University of Wisconsin.

Anthony Toney of the faculty of the New School for Social Research and of Hofstra College held his sixth one-man exhibition at a New York art gallery this fall.

Dimitri T. Tselos of the University of Minnesota is in Greece on a Fulbright Fellowship, and gathering material for a book on the evolution of art in modern Greece.

Harold E. Wethey is on sabbatical leave this year from the University of Michigan. He will be in Spain and Italy undertaking research on El Greco. His monograph on Alonso Cano is to be published this fall by the Princeton University Press.

Ulfert Wilke, on leave from the University of Louisville for the current year, is teaching painting at the University of Georgia.

In addition to the death of Langdon

Warner, recorded elsewhere in this issue, the Editors regretfully announce the deaths of two staunch supporters of the College Art Association. Fiske Kimball, a former member of CAA's board of directors, who retired from the directorship of the Philadelphia Museum of Art at the first of this year, died in Munich on August 14. Charles Rufus Morey, an Honorary Director of CAA, and retired Chairman of Princeton University's Department of Art and Archaeology died in Princeton on August 28.

EDITOR'S NOTE: The Japanese government recently honored the memory of Dr. Warner by presenting to his widow the Order of the Sacred Treasure, an award conferred by the Emperor of Japan.

New Appointments

Henry B. Caldwell is the New Director at the Fort Worth Art Center.

Carleton I. Calkin has been appointed Head of the Department of Applied Design at Purdue University, replacing Laurentza Schantz-Hansen who will retire in June.

Edward Corbett formerly at the University of New Mexico has joined the art department of Mount Holyoke. Also coming to Mount Holyoke is Ruth Firm who taught previously at Wilson and Smith Colleges.

J. Leroy Davidson, formerly with the Department of History of Art at Yale University has joined the faculty of the University of Georgia where he will teach courses in Oriental Art.

Paul B. Flick has been appointed to the art education faculty of San Francisco State College.

Mrs. John Holt will be visiting lecturer at the American University, teaching

courses in American art, and Renaissance and Baroque art during the fall semester.

University of Illinois—James R. Shipley, head of the work in Industrial Design, will be Acting Chairman of the Department of Art, 1955-56. Six new appointments have been made to the faculty of this department: Instructors Jean Marie Pichotta, Leonard H. Price and Donald C. Robertson; Assistant Professors Warren W. Fitzgerald, Charles F. Stephenson and Robert Von Neumann.

Rensselaer W. Lee has been appointed Chairman of the Department of Art and Archaeology at Princeton University. Professor Lee, a former president of CAA, has for the last year been on the staff of the Institute of Fine Arts, New York University.

University of Michigan's Department of Fine Arts will have two new instructors this fall: Robert H. Rosenblum from the Institute of Fine Arts and Marilyn J. Stokstad from the University of Michigan.



Eugene Delacroix: *Portrait of Frederic Villot*, Fogg Museum, Sachs Collection. In the current Delacroix exhibition at the Fogg Museum.

THE METROPOLITAN MUSEUM OF ART has announced following the naming of James J. Rorimer as Director, a number of changes in museum staff: Margaret B. Freeman becomes Curator of the Cloisters, Cyril Aldred, on leave of absence from the Royal Scottish Museum, Edinburgh, was appointed Associate Curator of Egyptian Art; Carl C. Dauterman was appointed Associate Curator of Renaissance and Modern Art.

OHIO STATE UNIVERSITY announces the following new appointments: Robert Collins, assistant professor, commercial art; Franklin M. Ludden, visiting lecturer, art history; Harold E. Carney, instructor, sculpture; Charles B. Goodwin, instructor, art education; Lois Haley, instructor, costume design; Edward W. Hewitt, instructor, drawing and design; John Hannah, instructor, drawing and design; Glenn Patton, instructor art history; Walter Stevens, instructor, drawing and design.

Paul N. Perrot has been appointed Assistant Director of the Corning Museum of Glass. Arel von Saldern is the new Curator.

Susan Peterson will head the section of ceramics at the University of Southern California. Well known for her pottery, she taught formerly at the Wichita Art School.

Gordon Mackintosh Smith, formerly Director of the Currier Gallery of Art in Manchester, N.H., became Director this fall of Buffalo's Albright Gallery succeeding Edgar Schenck who is at the Brooklyn Museum.

SYRACUSE UNIVERSITY announces that Professor Arthur Pulos from the University of Illinois has accepted an appointment as Professor of Industrial Design. Pulos, a graduate of the Carnegie Institute of Technology, has recently completed a comprehensive study of the techniques of colonial silversmiths under a Ford Foundation grant. Dr. Michael Andrews, formerly of the University of Wisconsin, has been appointed Professor in Art and Education. Mr. Emile Gelé has been named Instructor in Design. He studied in Europe and took his MFA at Cranbrook Academy.

Dr. Nelson Wu has resigned his position at San Francisco State College to accept an appointment to the art department at Yale.

Exhibitions

HARVARD UNIVERSITY—At the Fogg Museum this fall (Oct. 15-Nov. 26) was an exhibition "Delacroix in New England Collections" comprising forty drawings, water colors and paintings of the great French artist, supplemented by a display of prints entitled "Delacroix and his Fol-

lowers." Both were arranged in conjunction with the visit of Rene Huyghe, Professor at the College de France who conducted a symposium on "Delacroix and Baudelaire."

PENNSYLVANIA STATE UNIVERSITY—Honoring the Centennial of the university, a loan exhibition of "Pennsylvania Painters" will be held from October 8 through November 6, 1955. About 50 artists, ranging in time from the 18th into the 20th century but excluding those now living, will be represented, each with one outstanding and characteristic work. A catalog written for the exhibition will serve as a concise treatise on the development of painting throughout the Commonwealth. On Saturday, October 8, a symposium on the "Arts in Pennsylvania" will be held. In morning and afternoon sessions, various aspects of the subject will be treated by four speakers: Dorothy Grafty, art writer and critic; Lloyd Goodrich of the Whitney Museum; Edgar P. Richardson of the Detroit Art Institute; and the artist, Benton Spruance. In addition to the Centennial Exhibition, prints by Benton Spruance will be shown.

THE SMITHSONIAN INSTITUTION is sponsoring a special loan exhibition of "German Drawings, Masterpieces from Five Centuries" has been organized in cooperation with the West German Government. This exhibition presents the development of German graphic art from the 15th century to 1850 through outstanding examples lent by more than 20 museums and private donors (see illustration). The collection is the first of its kind to come to the U.S. After a first showing during October at the National Gallery of Art in Washington, D.C., the exhibition will travel to Cleveland, San Francisco, Boston, and New York City. An illustrated catalog with introduction by Dr. Peter Halm, Director of the Graphische Sammlung in Munich, will be published. Dr. Halm will accompany the exhibition to the U.S.



Master E. S. Portrait of A Young Girl with Ring. Pen and ink. (286 X 185 mm.) c. 1450-60. Lent by Kupferstichkabinett, Berlin to the German Drawing exhibition.

College Collections

UNIVERSITY OF ILLINOIS—*The Sacred Grove* by Pierre Puvis de Chavannes, has been lent by the Art Institute of Chicago to the university on a long-term basis. The University also announces an important gift of four paintings, two by Renoir, one by Degas, and one by George Grosz. The Renoirs are small sketches, one of a kneeling washerwoman, the other of two nudes; both from the Ambroise Vollard collection. The Degas is an early work representing a woman combing her hair. The Grosz painting is one of the several versions of *Apocalyptic Landscape*.

BOB JONES UNIVERSITY, Greenville, S.C.—Among the recent acquisitions to the university collection are the following paintings: *Pentecost* by Juan de Juanes (see illustration); *Christ Before Pilate* by the Master of St. Severin, formerly in the

Wallraf Richartz Museum, Cologne and *Procession to Calvary* by the Master of the Holy Blood, formerly in the Wilstach collection.

UNIVERSITY OF MICHIGAN, Museum of Art—The painting section of the Museum's collections has been strengthened by the purchase during recent months of six works by contemporary European artists. The British group had previously included paintings by Robert Colquhoun and Ben Nicholson, and to these have now been added oils by Graham Sutherland (*Cactus*) and the Polish émigré, Jankel Adler (*Figure and Still Life*). Post-War France is represented with examples by Maurice Estève (*L'Illusionniste*) and Pierre Soulages (*20 Decembre 1952*); Italy by Afro (*Porto Santo Stefano*); and Germany by Fritz Winter (*Principal and Secondary Movement*). In the field of sculpture the Museum has acquired two



Juan de Juanes: *Pentecost*

small works in metal: *Monolithic Form* by Robert Adams, and *Insect Form* by Lynn Chadwick.

General

ACLS MEETING—At the annual meeting of the American Council of Learned Societies in Washington next January 26 there will be a series of panel discussions on the Eighteenth Century. On art, four specialists, not yet announced, will discuss the theories of the time in relation to problems of our own time.

The Department of Fine and Industrial Arts at Teachers College, Columbia University, under the direction of Edwin Ziegfeld has begun an informal program of exchange exhibitions of children's art for the broadening of international understanding. The program grew out of the Unesco seminar held in Bristol, England, in 1951.

The McIntire Department of Art at the University of Virginia has issued a booklet describing the activities of its department.

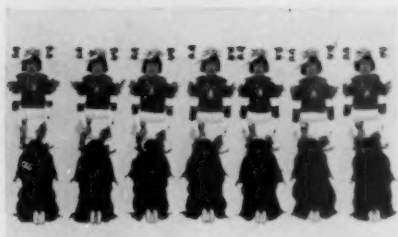
AFA—A catalog of extension services describes 60 traveling exhibitions which will be available to art institutions throughout the U.S. and Canada in the 1955-56 season. The catalog will be mailed on request.

ARTMOBILE—The first unit in New York State's pioneering program to provide museum-on-wheels service for all interested schools and communities opened during the State Fair in September at Syracuse.

Artmobile is a non-profit, educational institution. All work has been done by volunteers.

Anyone interested in further information may write to Artmobile, Inc., c/o Volunteer Center, 612 Loew Building, Syracuse 2, New York.

IN EUROPEAN SHOW—Sixty contemporary American Indian paintings will be shown in major European cities during



Basket Dance, American Indian Painting.

the next year. The exhibition was selected and assembled by the University of Oklahoma College of Fine Arts under the auspices of the United States Information Agency. Pictured above is *Basket Dance* by Joe E. Duran (Po-Ve-Peen), Tesuque Pueblo painter and sculptor who attended Hiler College and the Hill and Canyon School in Santa Fe, N.M. It was lent for the exhibition by the University of Oklahoma Museum of Art.

UNIVERSITY OF MICHIGAN has announced an important program in Near Eastern Studies for the academic year 1955-1956. Several departments are offering related courses. In Fine Arts, Oleg Grabar gives a series of courses on Islamic art and architecture during both semesters.

UNIVERSITY OF NEBRASKA—A special travel fund has been established at the university for the use of the members of the department of art. The fund was given by Mr. and Mrs. Thomas C. Woods of Lincoln, through the University of Nebraska Foundation, and will be known as "The Mr. and Mrs. Thomas C. Woods Fund." The income from the gift will be used to enable members of the art faculty to undertake travel of professional benefit to them. On occasions when a faculty member has been invited to give a one-man exhibition of his works, has a number of works on display at other galleries, or wishes to attend an approved course of study at a foreign institution financial assistance will be available. The

income can also be used to supplement the usual university travel allowances for art faculty members.

OHIO STATE UNIVERSITY held a summer program on the Far East which included three exhibitions of Oriental art shown concurrently with art courses, seminars, and lectures by visiting scholars. . . . The university will hold a symposium during the academic year 1955-56, titled "Scholarship and the Art of Interpretation." This symposium, sponsored by the graduate school and six other schools and departments, is concerned with the precise role of interpretation and evaluation of paintings, music, and literature.

RADIO—In the radio field, a thirteen tape "package" on "The American Tradition in Art," broadcast last year by Artists Equity over Fordham University's FM station in New York, is being made available by the National Association of Educational Broadcasters to its membership of over sixty college and university broadcasting stations throughout the country.

ZEN 49 GROUP—This group of German painters with aims in part inspired by Zen Buddhism and who are reported to be opposed both to representational art and geometric abstraction will be shown in a travelling exhibition in the United States this year. The exhibition plans were arranged by an American Fulbright fellow, Richard A. Wengenroth, instructor of fine arts at Ohio Wesleyan.

UNESCO

A second volume of the *International Directory of Photographic Archives of Works of Art* appeared this year, supplementing the original publication of 1950.

Unesco is also aiding the Egyptian Government in establishing a documentation center of Egyptian Antiquities for the col-

lection of photographs and archaeological information.

Joseph O. Brew, Director of Harvard's Peabody Museum has been nominated for another three-year term as a member of the UNESCO International Committee on Monuments, Artistic and Historical Sites and Excavations. Currently under discussion is the formulation of international regulations on archaeological excavations. This policy has been supported by several member nations of Unesco, but there is some opposition to it.

The International Association of Plastic Arts is now represented in this country by a United States committee in which thirteen national art associations are represented. Leon Kroll heads this committee. Other officers are Frederick A. Whitaker, Harold Weston, Ruth Yates and Lily Landis.

An exhibit of sixty reproductions of Chinese paintings and stone engravings ranging from the second century B.C. to the 18th century A.D. is available for touring the United States. Bookings can be arranged both through the American Federation of Arts and the Smithsonian Institution. Twenty identical sets of this exhibit have been assembled by Unesco for circulation to member states as part of its program for exchange of the arts. A printed catalogue accompanies the exhibitions.

International

ANATOLIAN EXCAVATIONS—British excavations in Anatolian Turkey have disclosed ruins of an ancient Arzawan city beneath a mound at Beycesultan, 150 miles up the Meander River, which flows into the Aegean Sea near Miletus. From ceramic evidence the date of the cultural level now being investigated is said to be about 1230 B.C. An Arzawan palace described as "colossal" is now being explored by members of the British Institute of Archaeology at Ankara. Architectural details show many similarities to the palace of Knossos in Crete.

BIENNALE 1956—The exhibition at the American Pavilion in Venice for next year's international art show will be organized by the Art Institute of Chicago, at the invitation of the Museum of Modern Art which acquired title to the Pavilion property last year. Daniel Catton Rich will thus serve as one of the Commissioners and he has designated Mrs. Katherine Kuh, Curator of Modern Painting at the Art Institute to be in charge of the selection of the American exhibition, which will be on the theme "American Artists Paint the City," and will consist of about sixty paintings.



Jacques Callot: Dwarf, 1622.
From a series of twenty-one
plates all but one of which
was etched at Nancy from
Italian drawings done in
1616. From Jacques Callot
by Edwin De T. Bechtel

BOOK REVIEWS

BENJAMIN ROWLAND, JR., *Art in East and West: An Introduction through Comparisons*, xiv + 144 pp., 62 ill., Cambridge: Harvard University Press, 1954. \$5.00.

A comparison is not a juxtaposition. Had this distinction been recognized by Malraux, Duthuit and others then we should not have had to wait so long for a book which truly compared Occidental and Oriental art. Such a device is more than just useful as "an Introduction through Comparisons" to the English-speaking reader. Oriental art is admittedly different from the art of our own past, and yet there are grounds for honest probing of likenesses as well as differences. Dr. Rowland explores these grounds in a sensitive and serious way with a usually balanced sympathy for both traditions. His scholarly experience with medieval Italian painting, the hybrid Gandhara school of sculpture and Far Eastern painting makes him unusually qualified to use the comparative method.

The program he follows is a good one of the various available possibilities, and is based on a comparison of similar subject matters handled in similar or contrasting styles. Thus under "The Human Figure" we find: "Apollo and Ascretic (Kouros and Tirthankara), Aphrodite and Yakshi (Fertility Goddesses), St. Francis and the Patriarch (The Spiritual Portrait), The Baptist and the Sage (Realism in Italy and Japan)," and others. Under "Landscape" some of the more interesting analyses are "In the Forest (The Totality of Nature in Germany and China), Demon Groves (Mood in Landscape), Emotion Recollected (Romanticism Anticipated in France and China)." Other general categories are "Birds, Beasts and Flowers" and "Still Life." Each categorical section is prefaced by an introduction which is followed by textual comparison of two works of art, one Western and one Eastern, illustrated in the text with excellent half-tones, usually in full page size.

The text has nothing in common with either the exaggerated visceral approach of a Malraux or the pedantic numeralism of much "scholarly" art-historical writing. Rather it has affinities with the reflective prose of the best tradition of the English essayist. It is no coincidence that Dr. Rowland finds the writing of Sir Kenneth Clark sympathetic. Each comparison is made, not only in stylistic terms, but with reference to the cultural situation of the given work of art. It is admirably done and one need not agree with all of it to admire it.

For it is in the handling of this cultural situation that I feel in disagreement with the author on at least one major issue: the artist's intention. Literary sources give us concrete evidence of what laymen, critics and artists *say* is their intention. In the Orient the intention is seldom made concrete and often we must assume an intention from general and theoretical sources, i.e., the methods and canons for sculpture provided by the Hindu religious craft texts, or the abbreviated aphorisms of the Zen Buddhist teachers as sources for pictorial intention. But, following Focillon, the artist, almost by definition, *sees* in forms, not words or theories, and his intention is bound to a considerable degree by the inherent possibilities of the forms available to him. The New Criticism in poetry may have been extreme but it served to direct the mind to the word and its immediate image, and I strongly suspect that we must have more of that sort of analysis in addition to the more distant and conjectural theorizing from the true or assumed intentions of the artist. Is the *Mountain Village* by Ying Yü-chien (fig. 42) "a breathless, electrifying recording of such a fleeting glimpse of what is permanent behind the facade of nature" (p. 100) in comparison with the "thin and merely decorative 'Marin formula' "? Maybe and maybe not but certainly not so because of any superior or more spiritual intention. And if "the resemblance [of Matisse] to Shên

Chou rests entirely on the similarity of their reduction of objects to flat, decorative shapes in what is a sort of succinct and witty characterization of their essential forms" (p. 140), is not this of even greater significance to the artist and writer on art than the relationship of the Chinese artist to Zen and the Frenchman to "aesthetic problems"? Is one approach superior to, or different from, the other?

The matter of intention is also allied to the moral problem of "traditional art" versus "modern (post-Medieval) art," an assumed conflict much beloved by the late Dr. Coomaraswamy whose shadow can be seen on occasional pages of the book under review. The reviewer senses a greater sympathy on Dr. Rowland's part for Christian medieval art than for the more "individualistic" expression of later Europe. This again is no cavil but an attempt at clarifying the dimensions of the author's stage.

Harvard has followed Langdon Warner's *The Enduring Art of Japan* with this second excellent and well made volume which should serve well to raise the level of understanding and appreciation of Oriental art far above that assigned to it by previous practitioners of juxtaposition and popularization. Dr. Rowland's *Art in East and West* should in addition to general use be useful as required reading for the undergraduate student in liberal arts.

Only a few errors or questions should be noted for future correction or consideration: p. xi, Hyogo not Hyoga; p. 13, the Harappa nude was not excavated under truly scientific conditions, see S. Piggot, *Prehistoric India*, 1950, p. 186; fig. 8 is turned sideways; p. 28, temple is redundant with Ichijoji; p. 81, the landscape attributed to Kuo Hsi is surely of northern or western but not southern China; p. 123, John Flannagan never went to India but it is almost certain that he saw reproductions after the sculptures at Mahamallapuram for the modern artist's studio is usually a photographic "museum without walls"; p. 126, probably not rice paper but mulberry or bamboo paper. True rice paper is usually the

dreadful mealy and absorbent mash used for the colored pictures brought back by the whaling profession in great quantity.

SHERMAN E. LEE

Cleveland Museum of Art

SHERMAN E. LEE, *Chinese Landscape Painting*, 169 pp., 137 ills., Cleveland: Cleveland Museum of Art, 1954. \$4.00.

This book is based on the comprehensive exhibition of Chinese landscape painting held at the Cleveland Museum of Art in November and December, 1954. Although conceived as a catalogue of this loan collection, Mr. Lee's work is at the same time a survey of the origins and growth of landscape painting in China from earliest times to the early nineteenth century. Except for a few foreign loans, the material is all drawn from American public and private collections, so that it provides a documented catalogue of the principal holdings in this category in America. Unfortunately, none of the great masterpieces in the Freer Gallery and the Boston Museum of Fine Arts could be lent for this occasion.

The introduction is an admirable presentation of the principles of Chinese landscape painting, and what is even more important to the West, the principles of its connoisseurship. Mr. Lee makes a distinction between North and South, so often a stumbling-block to Western students, an aesthetic philosophical division between the ordered, sharp-focus type of landscape exemplifying the Confucian *rationale* and the intuitive, hazy, undefined painting typical of the intuitive, mystical approach of Taoism.

In the introduction the author also makes the point that, although we have our own Western ideas of interpreting Chinese landscape in terms of *clichés* of occult balance and space composition, the Chinese appreciation of painting rests fundamentally on the purity of its calligraphic brush structure. "To the Chinese the value judgment of a picture rests primarily on its brushwork as related to, and derived from, calligraphy." The Chinese conception of "brush method" corresponds

approximately to what is meant by *touch* in Western criticism. The Chinese painting is a complex of brushstroke symbols for nature, just as a Claude drawing is a complex of shapes in wash and brushstrokes that tell as types of trees, rocks, etc., in an ideal landscape. Again, like Claude or Rembrandt, the Chinese artist was concerned not with copying nature, but with creating a landscape painting.

For all its virtues, this presentation has certain defects, most of them, it is to be admitted, beyond the author's control. One of the great shortcomings of this ambitious catalogue is the reproductions, which in only a very few cases do justice to the originals and for the most part are so dark and fuzzy as to be practically illegible. One of the best reproductions is that used for the expendable dust-cover! As a survey the book is weakest in its omission of the great names of painters of the Five Dynasties and Northern Sung Periods. This omission can of course be explained by the fact that examples in the Boston Museum and Japanese collections were not available for loan. Although the Sung monochrome tradition is at least adequately represented by great paintings by Hsia Kuei and Mi Yu-jen, the paintings actually included as representative of the Sung Period give only a partial idea of the great tradition from the tenth to the thirteenth centuries. An account of Chinese landscape without a single example of Ma Yüan or Ma Lin is like a history of Western landscape omitting Rubens and Salvator Rosa. Actually, the later periods are much more adequately treated, in numbers, quality of reproductions, and commentaries. These later sections of the catalogue not only reveal the great richness of material available in American collections, but also are extremely valuable for the writer's analysis of these relatively unexplored centuries of Chinese art.

Among the more rewarding contributions of this book are the occasional comparisons between Chinese paintings and the work of European painters in wash and watercolor. These comparisons are calculated to develop the thesis mentioned in the introduction, that the real kinship

between a Rembrandt and Kuo Hsu is a matter of touch, and elimination or the virtuoso animation of surface in stroke and color links Marin and Tao-chi. In a similar way the photographs of counterparts in nature for the Chinese artist's subject matter are useful illustrations for the transformation of natural themes into brush symbols and the essential conformity of the Chinese landscape painting to the structural harmonies of the natural world.

Except for their descriptive enumeration by Osvald Sirén, later Chinese landscape painting have never been subjected to analysis based partly on Western stylistic methods, partly on the Chinese interpretation through brush structure. In this respect the writer's contribution is both original and notable in providing a sound framework of appreciation for this one important category of Chinese painting. This objective analysis is consistently maintained throughout, and there is no attempt to coerce the development of Chinese landscape into a Wölfflinian formula, a didactic approach totally inapplicable to the study of any phase of Oriental art. Mr. Lee's stylistic interpretation is whenever possible reinforced by the testimony of attached poems and colophons composed as antiphonals to the mood of the paintings.

BENJAMIN ROWLAND, JR.
Harvard University

ERWIN PANOFSKY, *Early Netherlandish Painting: Its Origin and Character*, 2 vols., I: xvi + 573 pp., 66 ill., 11 plans, II: xxiv pp., 496 ill., Cambridge: Harvard University Press, 1953. \$35.00.

Any book by Panofsky is a great event. Like all his books, this is the outcome of long preoccupation with the subject. Lectures and articles on special aspects of Early Netherlandish painting preceded the book and have established Panofsky as the foremost authority in this field.

The title of the book may be misleading, if the emphasis is not placed on the second part. It is the origin and the character of Early Flemish painting that con-

cerns the author, rather than a new total history of Netherlandish painting in the fifteenth century.

The general aspects of Early Netherlandish paintings are dealt with in the introduction. This by itself, will remain a classic essay in the history of art and in the history of art history. In order to clarify the new, but different, points of view of the Italian and the Northern artists in the XVth century, Panofsky traces the history of the representation of space, form, and light from classical antiquity to the fifteenth century. He does this by explaining the various stylistic changes as expressions of changing philosophical concepts. This also means that the ideas of his famous article, "Perspektive als Symbolische Form," *Vortraege der Bibliothek Warburg* (1924-25), are now accessible in English. For this special thanks is due indeed.

The next five chapters are concerned with the search for stylistic and iconographic beginnings. With unprecedented erudition and minuteness Panofsky now examines all the suspected sources. A fine sleuth, as a matter of fact the Sherlock Holmes of art history, he first investigates fourteenth century Franco-Flemish book illumination, the work of the artists born in the Lowlands but working in France (chapter I), and the artists of the "International style" (chapter II). The names and works of these illuminators are known thanks to previous research. Now they are examined for their contribution to the new style of the great masters. Jean Pucelle ("Not less important for the development of Northern art than Giotto and Duccio in the South"), Jean Bondol, Beauneveu, poetic Jaquemart de Hesdin, all men from the Netherlands, are shown to be more progressive than the native French school. Anonymous but lovely "Master of 1404" and the "Boucicaut Master" are found to be the architects of the newly seen interiors and the discoverers of the wide landscape with their light and shade. The detective must be delighted: *this* is the beginning of the new naturalism, much more than the elegant Limbourg brothers who represent an end

rather than a beginning. This international style Panofsky correlates to the classic study of Huyzinga's *Waning of the Middle Ages*. It is a brilliant integration of a socio-literary study with an esthetic philosophical one.

The next problem is Burgundy (chapter III) and the loosely used term "Burgundian." It turns out that the patrons are Burgundian but the artists come from the Netherlands. True, there is an indigenous sculptural tradition but the important, modern, progressive artists by this time are "foreigners"; they are the Flemings Jaque de Baerze and Claus Sluter, and the painter Broederlam from Ypres, a region that today is Holland.

This calls for an investigation of the "Regional school of the Netherlands" and its importance to the great masters (Chapter IV). Notice that here, as in the main title, the term Netherlandish is substituted for the vague and incorrect term Flemish. This chapter is pioneer work. There has not been a great deal of research in a field which today we would call "Dutch" book illumination. As a matter of fact, each of the chapters could be considered as an independent study on its subject. Here they can only be viewed as the sources of Early Netherlandish painting.

The background of the "Ars Nova" (chapter VI) has now been established. Many problems have been solved; many still remain. Who were the first masters and what were their contributions? An enormous amount of literature has accumulated since Max Friedlander began his classic history of Netherlandish Painting (1924) and since Max Dvořák gave his article the dramatic title of "The Riddle of the van Eyck" (1925).

Panofsky weighs every argument most fairly, most learnedly and even scholastically; he gives generous credit to all scholars who have contributed to our knowledge in this field. He arrives at solutions totally convincing to this reviewer. The Master of Flemalle, the most modern painter in Tournai, had Roger van der Weyden as his great pupil. Meanwhile, in Bruges, it is Jan van Eyck who fulfilled the ideals of the "Ars Nova."

Panofsky's views of the Ghent altarpiece have remained essentially the same as published in the *Art Bulletin* (1935), especially as far as the division of labor between Jan and Hubert are concerned. His hypothesis as to the original shape of the lower inner panel has been modified in view of Coreman's technical research. The question which, if either, of the van Eycks can be related to the famous Turin-Milan hours, Panofsky answers as before; "Hand G" is Hubert, "Hand H" is Jan. The Friedsam Annunciation remains Hubert's, the New York Diptych Jan's.

It is interesting to compare the results of Panofsky's research with that of another eminent scholar in the field, Ludwig von Baldass, whose book on Jan van Eyck appeared in 1952 (reviewed in *C.A.J.*, XII, 1953). Essentially both scholars agree on the part the Master of Flemalle played, on the existence of Hubert, and on his share in the Ghent altarpiece. Only "Hand H" is not seen as the young Jan, but as the hand of the "Chief Master of the Turin-Milan Hours." Still, it is great comfort to find two such art historians so largely in agreement. Only Panofsky has set himself a problem larger than the style of the van Eycks, as the title of the book indicates.

One of the most fascinating chapters in Panofsky's book is on iconology of Early Netherlandish painting. He shows how the new naturalistic style of the Netherlands evolves a new system of symbolism. It replaces the previous use of symbols, which were applied without regard for empirical probability, by a manner in which the traditional symbols are often kept but made probable. Moses and Isaiah, the prophets of the Annunciation, are still there, not life size, contradicting time and space, but carved on the furniture like genre details. "This reconciliation of the naturalism with one thousand years of symbolic tradition" results in what Panofsky calls "disguised" rather than familiar overt symbolism. It is characteristic that the chapter on the iconology of Early Netherlandish painting is placed after the discussion of the stylis-

tic sources; only the understanding of the style can make the specific use of the symbols understandable.

Whereas the introduction tells the reader what had happened before the heroes appeared, the epilogue treats the "Founders' Heritage," their influence in Germany and France and their impact on the Netherlandish painters who succeeded them. In these fifty pages, Panofsky sketches the other personalities of the fifteenth century. Petrus Christus emerges as a greater artist than he has been considered heretofore; Dirc Bouts "may be said to show Western art at its maximum distance from classical antiquity. . . . As through foreshadowing that . . . psychology according to which the body acts and suffers by itself while the soul merely 'looks on' (p. 317)"; Hugo van der Goes receives the most brilliant profile; Memling remains what he was. The indication of the revival of the van Eycks a hundred years later, by such artists as Gerard David and Quentin Massys really finishes the story, except for enigmatic Jerome Bosch who is outside the general trend and, in the epilogue, can be dismissed. And this is what Panofsky does wittily.

Special attention must be called to the valuable bibliography and a new, most satisfactory system of footnotes. The plates illustrating the introduction are found at the end of the first volume. The second volume consists only of 500 fine, black and white illustrations on 334 plates accompanying and proving the brilliant text.

FRANCES G. GODWIN
Queens College

NIKOLAUS PEVSNER, *The Buildings of England*, 11 volumes published: *Cambridgeshire, Cornwall, Derbyshire, Durham, Essex, Hertfordshire, London (except the City and Westminster), Middlesex, Nottinghamshire, North Devon, South Devon*, 200-496 pp., about 90 ill., Baltimore: Penguin Books, 1951-54. 85¢ to \$1.50; cloth edition \$1.95.

One of the first things the student of architecture in England has to learn is how to read between the lines of guide-books. I remember the summer afternoon, in the 'thirties, when I "discovered" Shobdon church. The *Little Guide* to Herefordshire said simply: "The church was built in 1753 and looks like it." Clearly here was something worth seeing—though I did not expect the astonishingly perfect Gothic Rococo interior that I found.

Strange though it may seem, I could not have gone better prepared even if I had paid a visit to the British Museum Library beforehand. There are, it is true, three fine volumes on Herefordshire by the Royal Commission on Historical Monuments; and in one of these I could have found the Romanesque font, and the Romanesque arches from the old church set up as an eye-catcher in the park. By the terms of its appointment, however, the Royal Commission was not allowed to concern itself with anything of later date than 1714.

Since the war, there has been an Act of Parliament to enable the Royal Commission to record, at its discretion, buildings of the period 1714-1850. (And incidentally the *Little Guides* are being republished with revisions designed to eradicate Victorian prejudices.) But the Royal Commission moves majestically rather than swiftly: it has taken forty-five years to produce a score of volumes dealing with half-a-dozen counties and the cities of London, Westminster and Oxford. Moreover, it maintains the English tradition of the impartiality of royalty: its volumes are pure inventories, in which the only expressed qualitative judgments are those under the head of "condition."

Six or seven years ago Nikolaus Pevsner, to whom English architectural scholarship already owed so much, took it upon himself to do what the Royal Commission on Historical Monuments looked like being several centuries about. And to do more—for his only terminal date was to be the date of writing and he recognized that the author of a guide-book, as distinct from the compiler of an inven-

tory, has a right and even a duty to comment on the things to which he points his readers' way. It was a formidable undertaking, but the eleven volumes that have appeared since 1951 provide a complete justification of Professor's Pevsner's temerity. Here for the first time are guide-books to the buildings of England written by a scholar who sees them—and has seen them with his own eyes—in their European context. And not only buildings: Professor Pevsner includes fixed works of art such as church monuments, and even portable ones when they take the form of church plate. The inclusion of the last is a concession to an old English custom among writers on what used to be called ecclesiology, and need worry no one. The use of Thomas Rickman's terms, Early English, Decorated and Perpendicular, to distinguish the styles of English Gothic architecture, is another ecclesiological practice which has (if my memory serves me) worried an earlier reviewer; all in all, it would seem as much a convenience as a concession. Indubitably a convenience, in guide-books, is the pocketable standard Penguin format. Each volume contains sixty-four pages of photographs, one or two to the page, and there are plans of some of the more important buildings on the text pages.

Views on what is most valuable in a work of this comprehensive nature are bound to vary according to the special interests of readers. But few will deny that the first half of the Cambridgeshire volume, with its account (complete with plans) of Cambridge University and College buildings, must be accorded a high mark: Willis and Clark's *Architectural History of the University of Cambridge*, "the immortal pub," is difficult to carry round, and even since the last edition of the best of the books deriving from it the University has not been architecturally stationary—though perhaps not exactly "progressive" either. In the second half of the same volume is an example of the kind of thing Professor Pevsner does superlatively well, an account of the Ely octagon combining historical information and speculation with detailed visual analy-

sis such as few writers indeed have applied to the major monuments of English medieval architecture. (For other examples see under Workshop Priory, Nottinghamshire, and Durham Cathedral.) Yet however good Professor Pevsner is on the well known, the user of these guides will be equally grateful for his introductions to the unfamiliar. No English buildings were less familiar to this generation, until Professor Pevsner came along, than those of the years 1880-1910. There is not space here to list all his inclusions in this category; as a sample may be mentioned the Art Nouveau interior of Great Warley church by Harrison Townsend and Sir William Reynolds Stephens (*Essex*, plates 24b and 32)—"the English Arts-and-Crafts variety of . . . Art Nouveau"—E. S. Prior's remarkable church at Roker (*Durham*, plate 34)—"the essentials and all the details can still be called Neo-Gothic . . . but not one motif is to be found that is not treated originally"—and the doorway of Sir Hubert van Herkomer's house at Bushey (*Hertfordshire*, plate 61), which is all that survives of H. H. Richardson's only work in Europe.

What some may consider a shortcoming is the small attention given to farm and village buildings, the vernacular architecture of the English countryside. Any adequate treatment of this vast and neglected subject, however, would still require years of basic research, and it might be held that it would not be the business of an art historian in any case. Its absence from these books does not diminish the value of what they do contain. No student of the arts should travel in England without finding room for them in his luggage.

MARCUS WHIFFEN
Colonial Williamsburg

HENRY-RUSSELL HITCHCOCK, *Early Victorian Architecture in Britain*, 2 vols., I: xxii + 635 pp., II: xxxii pp., 521 ill., New Haven: Yale University Press, 1954. \$17.50.

No comprehensive study has until now been devoted to so small a portion of nineteenth century English architecture—

a bare fifteen years, from 1837 to 1852. Immediately one may question the value of a book with so limited a scope dealing with an art in a century generally recognized as having produced little architecture worth remembering, let alone saving for posterity. Why did Professor Hitchcock choose these very particular limiting dates? Which are the significant monuments, if any, the author recognized amongst the multitude of building sins, and wherein lies their value? And is the strictly typological treatment suitable to the task of re-creating the mid-century architectural scene?

First, the chronological limits of the period Hitchcock calls Early Victorian, thereby indicating that two other periods must follow—High and Late Victorian, are regarded by the author as encompassing "a coherent Early Victorian style-phase." The difficulties of establishing this coherency at a time when many distinctly separate styles, or combinations thereof, were presented to public view understandingly baffles the historian who would like to sort buildings neatly into categories of genus and species, like botanical specimens. But buildings cannot because of the social, economic, historical, humanistic, etc. complexities of life, be so rigidly catalogued. This is not to say that Hitchcock is unaware of the problem; but there is throughout this six hundred page essay a continuous attempt to cause a stylistic break between Late Georgian and Early Victorian (called the "English variant" of Late Romanticism) which, while successful for the most part, has left many monuments of importance isolated on one or the other side of the fence—unable to conform by date or by style to the requirements of the period.

For instance, Hitchcock finds the well-known Sir Walter Scott Monument of Edinburgh designed too early for his period, yet surely this grounded mediaeval spire is Victorian. Again, the Travellers' Club House, designed by Sir Charles Barry in 1829, dates a full eight years too early, though it is considered to have the essential stylistic qualities found in the numerous "palaces" built by Barry and others in the succeeding two decades. We

may even ask whether these handsomely adapted Italianate palaces are really Victorian at all. It has been generally believed that in order to be truly Victorian a building should declare its relation to the Middle Ages, and evoke a spirit of morality by being enshrouded in Gothic forms. One point made clear by Hitchcock is that the words Gothic Revival and Victorian are not synonymous, in spite of the concentration of Kenneth Clark, *The Gothic Revival*, and more recently of Reginald Turnor, *Nineteenth Century Architecture in Britain*, on the Gothicism of the Victorian era. In fact Turnor even asserts that Barry, the mainstay of two chapters in Hitchcock's book, never became a Victorian, and he insinuates the same for C. R. Cockerell. At the other end of the period, Hitchcock bemoans the fact that Dorchester House, London, is within bounds, by date, but that somehow advanced notions of the architect have driven this building stylistically beyond the mark—it has qualified as High Victorian. Still another example appears in a chapter on Victorian housing where Hitchcock freely admits that frequent pedestrian rows of city terraces might better be called post-Georgian in style, at least for many years after the beginning of the new era. Finally, how can we reconcile the inelegant standardization of the Crystal Palace with the monumental grandeur of Elmes's and Cockerell's St. George's Hall, or with Barry's severely refined Reform Club House, or with any number of effective churches built faithfully in the Gothic mode by the Ecclesiologists? The Palace, that brilliant, over-stuffed greenhouse by Paxton, defies stylistic comparison. And yet, for the historian of architecture, it is a highly significant, prefabricated, "ferrovitreous" experiment, as Hitchcock has ably pointed out. The Palace is doubtless a characteristic product of the age, but it stands perversely aloof from its chronological brethren.

Secondly, which buildings are the most significant in Hitchcock's immense array of monuments? A hasty glance at the volume of excellent plates is met by the usual series of grotesque absurdities perpetrated at the time, but as one reads over the

accurate, almost over-conscientious, descriptions of each successive building, its virtues and frequently its faults stand forth brilliantly illuminated for the reader. From this wealth of material three edifices emerge clearly as the great architectural contributions of the early Victorians. Hitchcock selects St. George's Hall, Liverpool (though he asks whether it should really be classed as Victorian), for the immense strength and refined scale given it by Elmes, and for the superb interior decoration added later by C. R. Cockerell. Another popular choice is the Houses of Parliament or New Palace, Westminster, enveloped by Pugin's Gothic remainders, yet magnificently planned to preserve the original Gothic parts left after the fire and to satisfy the complex needs of the legislative bodies. Finally, there is the Crystal Palace. Each monument made its own social statement, each stands independently as to method of structure, and none would appear to be even remotely connected stylistically. Such were the difficulties which Professor Hitchcock had to face in writing this book, difficulties which for the most part he has brilliantly overcome.

Thirdly, we must consider whether Hitchcock's choice of a typological rather than a strictly chronological or stylistic subdivision of his material is proper. Strangely, the sorting of buildings by types has led to what amounts to a stylistic division as well, for churches and castles were almost automatically Gothic, while corporate architecture was Classic; the Italian Renaissance satisfied the builders of clubs, terraces and warehouses; and railroad stations derived their spidery forms from Paxton's modern Palace. Had the author chosen to write a critical essay or a social document, some other organization might have been preferred, but for straightforward architectural history he has picked the best method.

It is rare today to find a lengthy and serious piece of scholarly work printed without literally hundreds of footnotes. In this book there are, I think, only nine, hardly an extravagant use of this device. Instead Hitchcock has written the footnotes and bibliographical references into

the text. More elaborate references, each placed at the bottom of the page concerned, are preferred by many, though Professor Hitchcock's system will appeal to the reader who hates, yet feels obliged, to play hop-sotch with text and notes.

In recognition of the great merits of these two volumes Professor Hitchcock was recently given the annual award of the Society of Architectural Historians, an honor which he richly deserves.

PAUL F. NORTON

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MARGARET SIMONS MIDDLETON, *Jeremiah Theus: Colonial Artist of Charles Town*, xviii + 218 pp., 51 ill., Columbia: University of South Carolina Press, 1953. \$4.50.

This is one of those important works that afford much greater knowledge about a little known American painter. In 1889 Dr. Wilson of Charleston listed 37 Theuses, in 1924 John Hill Morgan listed 54 signed or attributed portraits, now thirty years later Mrs. Middleton, who is prominent for her genealogical research, can list 181 Theuses! This is an extraordinary development in bringing to light old canvases, chiefly still owned by Southern descendants of the sitters.

In three chapters—The Artist, The Theus Family, and Theus in Charles Town—the author faces and completes her subject. Mrs. Middleton sees Theus as the artist who effaced the beauty of women's faces but gained "likenesses satisfactory to his generation." She traces his family to the Swiss village of Felsberg in Canton Graubünden. As Swiss Protestants, Jeremiah and the two brothers, Christian and Simon, and their parents, who emigrated with him in 1736, would have been well received in South Carolina. They remained either in Orangeburgh Township or in Charleston. In her last chapter Mrs. Middleton tells of how the artist, a widower with five minor children, remarried in 1755. His second wife had also been married but her husband, whom she had thought dead, proved to be an "Enoch Arden."

The Theus problem from now on be-

comes mostly one of style classification. The style after Theus' remarriage in 1755 does not perceptibly change in principle; it just becomes more assured. The clue to the style problem is, it seems to me, Wollaston—and even John Hesselius. Miss Anna Rutledge, who writes the introduction, suggests half that much by saying that apparently Wollaston was the only competitor who for any time challenged Theus locally. That pinpoints future research. Already the similarities between the work of Theus and Wollaston are noticeable: what Dr. Pleasants has called the saurian look; the set expression of the mouth; the erect carriage; the use of spandrel frames; the attention to ribbons, gold galloon, and other effects dear to the costume painter.

Mrs. Middleton "is strongly inclined to believe" that Theus painted the bodies first, keeping a supply of them on hand from which prospective clients could select the ones on which Theus would paint their heads. Wollaston used the same procedure. Whether Theus was copying Wollaston in South Carolina or whether he had merely heard of the method as fashionable London procedure we cannot yet say. The author gives as reasons for her belief in Theus' method, 1. the discovery that many costumes are identical, "fold for fold, shadow for shadow" (e.g. *Elizabeth Rothmabler* and *Mrs. Gabriel Manigault*), 2. indications that, by a line at the base of the throat, a head has been added to a previously painted body, and 3. that necks in many cases appear very long.

But one can see from the offset illustrations of this book that what Theus took from Wollaston in style of painting he usually exaggerated. Noses are lengthened, often with bumps at the end, looking as if they had been squashed and with one nostril much nearer the observer, the other foreshortened (e.g. *Elizabeth Rothmabler*, *Mrs. H. Izard*, *Mrs. Peter Manigault*, *Colonel Jones' Grandchild*). Mouths are broader and fleshier, distended into a cupid's-bow form, with strong indentation at the center of the upper lip and sometimes a curve upward at each end (e.g. *Eleanor Ball*, *Colonel Samuel*

Brailsford, Mrs. Thomas Grimbally). Chins have been lengthened, made cloven, or more shaded at the under lip, more pointed, or more modeled, in all cases accentuated (e.g. *Susannah Maybank*, young William Branford, Mrs. John Moore). Cheeks have been made pouchier or more swollen, almost as though the sitter had a toothache (e.g. *Elizabeth Allen*, Maurice Keating, Mrs. William Mazyck). The erect carriage of Wollaston's sitters has in frequent cases been tautened, and changed into what I call "the pouter-pigeon pose." Only the saurian look has not been exaggerated. It is there (as in *Isaac Motte*, *Rebecca Motte*, Mrs. Daniel Ravenel), but it is not so insistent as it is in Wollaston, or in John Hesselius.

Pace Miss Rutledge, John Hesselius is the only other American painter of the time except Wollaston with whom Theus seems to have a good deal in common. John Hesselius got down into Virginia and probably North Carolina. Theus' Polly Ouldfeld is built up like a Hesselius. *Ralph Izard as a Boy* shows a Hessian pose and *Colonel Jones' Grandchild* is modeled like a John Hesselius, while the landscape in the background of Mrs. Peter Manigault is very Hessian.

Miss Rutledge in her introduction mentions the number of Northern European painters who might have influenced Theus before his arrival in Charleston in 1740. Yet her findings are always negative. Even with Richardson, the closest comparison, whose worst approximates Theus' best, she does not say how the two men are alike but only how they are unlike. Miss Rutledge helped Mrs. Middleton in advice and uncovered for her two Theuses (*Mr. and Mrs. Elias Vander Horst*) in the City Art Gallery of Bristol, England, which had been taken across the ocean in the eighteenth century.

Within the problem of style classification, linked up as it is with Wollaston and John Hesselius, is the problem of style development. What do the earliest Theuses of the seventeen-forties show? They are a little more primitive and wooden, but they are Wollastonish. The total output of the artist, as revealed in

the author's 51 illustrations, points up the influence of Wollaston and/or John Hesselius and little more. Much could be said if many Theuses were not unsigned and undated. But among the remaining 131, which Mrs. Middleton does not illustrate, are more which are dated. If these 131 other Theuses had been illustrated—undoubtedly there were demands both of space and of economy—the book would have been more complete and more final. This therefore is probably not the last word on this artist, but it is well along the way. It gives a much needed display of a minor painter who is interesting and charming for the graces that minor voices have.

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VAN WYCK BROOKS, *John Sloan: A Painter's Life*, 246 pp., 26 ill., New York: E. P. Dutton, 1955. \$5.00.

Genial, affectionate, nostalgic, this biography is as professionally competent, honest, straightforward and "realistic" as was Sloan's painting. Brooks writes with all the sympathy and gusto of a loving, devoted friend.

Scholars, knowing Lloyd Goodrich's admirable 1952 Whitney monograph and Sloan's own *Gist of Art*, will learn little here: a few passing, personal reminiscences, a handful of scattered Sloanisms, hitherto unpublished, and some memories of Sloan's students seem to exhaust the new materials. Connoisseurs will seek in vain for critical *aperçus*. Laymen with some love of art and a longing to relive the first half of our century will be glad that Brooks disobeyed his friend's injunction:

From time to time I have been asked for a biography, but there has been nothing eventful in my life. There have been ups and downs, but the main thing about it has been my work. What more do you want to know about an artist when you have his work? (*Gist of Art*, p. 1)

Sloan appears here as a solid, sincere, stubborn craftsman-artist, deeply honest, passionately hard-working, open-minded and sometimes simple-minded, possessing almost no critical judgment on his own

work or that of others. It is a silly mistake to dismiss him as an "ash can realist," since he continued to experiment to his eightieth birthday. It is equally a mistake to hail his every work as a masterpiece, or to deny his occasional dependence upon manneristic devices. It is rather for critics soberly to evaluate, for historians to study, and for young painters to learn their craft and to train themselves in the hard, honest way that John Sloan did.

Henri claimed Hals as an artistic ancestor in his plea for paintings of "life." With Glackens, Luks, and others, Sloan did *genres* under Henri's inspiration. As with the work of their Dutch predecessors, this painting reflected a change in the culture of the age, and effected one.¹

It has been less often observed that even the Hals, the Jan Steens and the van Ostades had their ancestors.² Pliny gives a brief account of an ancient ashcan, dating from the fourth century:³

... it is proper to append the artists famous with the brush in a minor style of painting. Among these was Piraeicus, to be ranked below few painters in skill; it is possible that he won distinction by his choice of subjects, inasmuch as although adopting a humble line he attained in that field the height of glory. He painted barbers' shops and cobblers' stalls, asses, viands and the like, consequently receiving a Greek name meaning 'painter of sordid subjects' (*rhyparographos*); in these however he gives exquisite pleasure, and indeed they fetched bigger prices than the largest works of many masters. . . . Calicles also made small pictures, and so did Calates of subjects taken from comedy; both classes were painted by Antiphilus.

Set this side by side with Everett

¹ See Flexner, *A Short History of American Painting*, Cambridge, Mass.; Houghton Mifflin, 1950, p. 84; John O. H. Baur's *Revolution and Tradition in Modern American Art*, Cambridge, Mass., Harvard, 1951; and Charles Hirschfeld's interesting "'Ash Can' versus 'Modern' Art: The Armory Show Reconsidered," read at the 1954 meeting of the American Society for Aesthetics, esp. ms. p. 32ff.

² But see Swindler, *Ancient Painting*, New Haven, Yale, 1929, p. 315. See also Woltmann and Woermann, *History of Ancient, Early Christian and Medieval Painting*, New York, Dodd, Mead, 1888, vol. 1, p. 64.

³ Here in the Loeb Library translation by Rackham. See also Jex-Blake and Sellers, *The Elder Pliny's Chapters on the History of Art*, London and New York, Macmillan, 1896, Bk. 35, 11. 112ff; Lessing's *Laocoon*, Chapter II.

Shinn's remarks,⁴ in reference to the "Eight":

They looked . . . to saloons where purred the dreams of change and expansion, to alleyways and gutters, train yards, night courts, dives, docks, dance halls and park benches. Their predilection for such common subjects earned them the name of 'The Ash Can School.'

Has any definitive history of *genre* painting ever been written, comparing subjects and technics, placing *genre* in relation to "grand style" painting in each age, showing the social conditions and psychological motivations which underlie it? If not, why not?

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CHRISTOPHER GRAY, *Cubist Aesthetic Theories*, 170 pp., 5 ill., Baltimore: Johns Hopkins Press, 1953. \$4.50.

The author of *Cubist Aesthetic Theories* proposes the familiar theory that cubist painting is based on a special *Weltanschauung*. He is, however, not satisfied with the customary clichés ("everything in nature is based on the cube, the cylinder . . . etc.") which "explain" cubism by force of repetition. Instead, he proposes, by an analysis of a general survey of the philosophizing writings of the literary friends of the cubists (confused as they are) to arrive at a comprehension of the underlying metaphysical attitude which has resulted, on the one hand, in those writings, and on the other, in the cubist pictures.

The approach is methodical. The author isolates the object under investigation ("all ideas of post-cubist writers about cubism have been religiously excluded"), and then proceeds to study it in the light of a general trend of the *Weltanschauungen* he considers peculiar to the nineteenth century and the twentieth. He feels that in the definition and interpretation of these different ways of comprehending nature he may safely rely on the generalizations of other students of civilization. An unfortunate tendency to simplify his problem often leads him to select a textbook like the otherwise quite useful

⁴ "Recollections of the Eight," in the Brooklyn Museum Catalogue of 1943-44, p. 13.

History of Aesthetics by Gilbert and Kuhn as a suitable authority. The task, as he puts it before us, is to solve an equation with but one unknown factor, cubism. This approach permits him the discussion of our own lives with a humorless detachment, in a manner which has the appearance of scientific research. The results, of course, dull as they may be, cannot be any more reliable than the components of the equation which are considered known.

The first chapter of the main part is called *The Idealist Background of Cubism*. It is crucial in the establishment of the author's thesis that the cubist aesthetic systems represent, wittingly or not, the philosophy of the German idealists, and especially that of Kant. "This chapter" says a footnote to its title-heading "in restricting itself to sketching in the significant background of earlier movements, must necessarily be brief and deal in general tendencies rather than in the particularities of the individual artists." For "more detailed discussion" the reader is referred to a number of books. The pitfalls of this method immediately come into action. We are told in a summary form that there are two movements running through the nineteenth century—materialism and idealism. The imitation of nature in art, which the author considers to have been the aim of the impressionists (the art of the Renaissance is not discussed), is presented as an expression of the materialist point of view. The imitation of nature acknowledges the validity of the law of causality; it therefore denies, says the author, the freedom of the will. Not so the art of those influenced by the philosophy of the idealists which holds that "only in the illusory world of materiality [is] . . . man bound by the laws of causality."

We remember that a reasoning of this kind has accompanied the unfolding of modern art. To what an extent, however, the freedom of the artist, as it was comprehended by the founders of the various modern movements can be reconciled with the philosophy of the idealists still remains to be shown. These philosophers, when they wrote about art, certainly had

in mind the art of the Renaissance, which was so very much "bound by the laws of causality." A possibly rewarding study of the relation of idealistic philosophy and cubism would therefore have to begin with a demonstration of the freedom which the art of the Renaissance enjoyed, and to relate it to the kind of independence from reality or "true reality" the cubists achieved in their paintings. Above all, in such a study, it would be necessary to look at pictures. (There are five illustrations in the text, which are, however, hardly made use of by the author.)

As a matter of principle the following should be added: If it is agreed that cubist painting presents—and to a large extent depends upon—a certain ideological program, then the validity of this program needs to be examined, and the relevant opinions of pre- as well as post-cubist writers should be religiously included. It should be remembered that a *misinterpreted* idealistic philosophy may well occasion a rabidly materialistic attitude (with or without idealistic trimmings) which quite readily may find expression in a kind of painting which is not realistic. The painters, of course, should be considered as witnesses of their *Weltanschauung* if they are suspected of having one. (The question "Are you now or have you ever been an idealist" addressed to Picasso, for instance, might lead to answers which would surprise Mr. Gray.)

The remainder of the book is more or less a historical survey of the literature involved. It traces the "development of cubist theory . . . from its beginning to the point of dissolution of the group as an active force." The "development" is seen almost entirely in the terms of French literature and in its direct relation to the German sources discussed in the beginning. A variety of cross currents, as for example, those represented by the very influential German literature of the modern movement, or the literature of the Pre-raphaelites is not considered. The very fertile French literature of the impressionists is not consulted, presumably because of the "materialist" character (alien to an "idealist" system) with which it

was labelled rather recklessly in the very beginning. Still, the historical outline is useful. It presents, in essence, a carefully prepared inventory and summary of the writings of the influential writers selected.

The author, within the arbitrary limits of his research, defines three "phases" of Cubism. The first was chiefly concerned with the creation of the forms of cubist art. In the second a "consistent rationale" was formed. In this chapter, perhaps the most valuable part of the book will be found. The author here deals with definitely circumscribed problems, as, for instance, the cubist character of the poetry of Guillaume Apollinaire. In the presentation of the third phase, *The Transition to Synthetic Cubism*, the rôle of Max Jacob is discussed with much competence. In both of these chapters ample reference is made to original sources and sources are quoted in the text. At the end of the book there is a bibliography of sources, and a useful index. It is regrettable that names like Delaunay and Gleizes are consistently misspelled (Delauney, Gleize; similarly: Kandinsky, *Über das Geistiges in der Kunst*).

The printer has given the book an unusual cubist touch by printing the page numbers next to the title of each page in the following fashion: THE BEGINNINGS OF THE NEW DYNAMISM/38. Throughout the book the reader will find it the only demonstration of an interest other than clinical in the history of cubism.

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ALFRED H. BARR, JR., *Masters of Modern Art*, 240 pp., 356 ill. (77 in color), New York: Museum of Modern Art, 1954. \$15.00.

Over the past several years there has been a pattern established for books on modern art—and the Museum of Modern Art in New York has been active in formulating it—which requires such a publication to be part polemic, part primer, and part rather arch declaration of positive but rather parochial values. While such books have doubtless in-

creased the public for recent art, they have made dull reading for those who needed no convincing. Possibly it is testimony to the effectiveness of their campaign, however, that a lavish book for general circulation can now be published which can assume a general knowledge of the subject and proceed in relaxed fashion to comment appreciatively on a group of fine works without sensing the need to establish inflexible schema of movements and schools, and fill in every historical chink.

Masters of Modern Art, a kind of monument to the Museum of Modern Art's twenty-five years of admirable activity, is a remarkably satisfying book in many respects. It is not, as the title might suggest, a collection of biographies, nor is the term master used in a very restrictive sense. It is, rather, like a portable gallery and like a gallery puts the works of art first, and schemes and commentary in a distinctly secondary class. It is, for the most part, a kind of expanded catalogue rather than an illustrated text, and this is one of its happiest features. While it has long been taken for granted that past works of art can speak for themselves, it seems to be a fairly recent discovery that modern paintings have the same capacity. But of course this dependence on the works themselves is possible only through convincing reproductions; this is one of the strongest points of the book. The seventy-seven color plates are surprisingly uniform in excellence and particularly effective in arrangement. The generously open format is sensitively ordered to accommodate the various shapes and sizes of the reproductions so that the paintings enjoy an unusual degree of independence, and each opening is arranged with due consideration for the character of the work—with all the care expected in a permanent museum installation. Evidence also that the reproductions are considered as paintings rather than as colored plates in a book, is the absence of misleading details which sometimes of late have been offered as substitutes for complete works. Part of the pleasing variety of format is the result of interspersing the paintings with sculpture, prints and drawings, a

feature which provides interpretive illumination as well. This combining of the collections does to an extent break up the text in the major portion of the book—Mr. Barr's relaxed and varied comments being alternated with the rather more restricted remarks of Mr. Lieberman. But this is not at all disturbing once one realizes that the continuity is to be found in the illustrations, not in the text.

The book samples all of the collections of the museum including those of photography, films and architecture, although these sections, represented by brief essays, are of necessity subordinate in coverage. Of the section on painting, sculpture and prints, probably the least satisfactory part is that dealing with recent works. Here a limiting bias is suggested through trying to condense too much into little space, with the result that the commentary sounds unfortunately authoritative about things which even the Museum of Modern Art cannot say the final word. But certainly such an institution can be indulged to this extent.

There are a few peculiarities of presentation which although not new, continue to puzzle. As in the museum's catalogue of 1948 the book begins with a section called "Art of the People." One wonders if this is simply an overflow section for those painters who do not fit nicely into another category, or a grouping based on a sentimental concept of "the people." If the first is true it seems unfortunate to begin the book with so loosely assorted a group; if the second, then what is necessary to be classified as an artist of the people when the group ranges from the brilliant and audacious Posada to the naively traditional Jose Dolores Lopez? The assertion that Posada and Pickett "worked all their lives on the popular level as integrated members of society," although Rousseau and Kane "entered the lists and held their own as artists against their countries' best professional painters," places by implication the professional painter in a most unenviable position of isolation. Then there is the separate section on American painting which seems a bit strange in a book organized generally on the basis of artistic tenden-

cies. And it might be questioned why Cassatt and Prendergast are grouped with the French while such painters as Weber and Feininger are isolated as American. But on this point it is foolish to quarrel because the categories in the book are admirably loose and clearly secondary; in fact, hardly a new term is introduced—with the possible exception of the non-committal "Sharp Focus Painting"—and many old catch-phrases such as the ambiguous "Magic Realism" are happily absent.

Would this book serve as a text in modern art? Despite the obvious lacunae frankly admitted by the authors, it will probably, with its emphasis on works rather than on doctrine, prove the most serviceable introduction available.

JOSHUA C. TAYLOR
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WILL GROHMANN, *Paul Klee*, 441 pp. 473 ill. (40 in color), New York: Harry N. Abrams, 1954. \$12.50.

WERNER HAFTMANN, *The Mind and Work of Paul Klee*, 213 pp. 56 ill. (3 in color), New York: Frederick A. Praeger, 1954. \$5.00.

Prices for Paul Klee's work have multiplied approximately five times since his death in 1940. In this case the art market is a fairly accurate reflection of the sustained and continuing re-evaluation of Klee's work, that is one of the most remarkable phenomena in twentieth century taste.

In the fifteen years since the master's death we can observe important changes in the meaning of his work. In the thirties and early forties Klee's highly personal fantasy and his deeply human symbols were a warm relief from the frequently cold and sterile abstract constructions which were a belated result of the once vital experiments of Neo-Plasticists and Constructivists. Today, when we are confronted with the formless self-disclosure which seems to be the ubiquitous result of the now international style of Abstract Expressionism, Paul Klee's conscious formal organization and evolution of a new language of visual symbols are

of the greatest significance.

Will Grohmann's massive book has been hailed by a good many people as the definitive book on Paul Klee. But as this reviewer suggested when reviewing Carola Giedion-Welcker's excellent Klee monograph in these pages (CAJ, summer 1953), "The book on Paul Klee can never be written. Not because his work is so elusive but because it is so very complex, so very versatile, that innumerable approaches and interpretations, are possible, indeed necessary. And no single interpretation can be exhaustive, since the spectator himself grows during his analysis."

Grohmann's interpretation is that of a man who was a friend of the artist and who has spent eighteen years in the preparation of this comprehensive biography, documenting Klee's life and Klee's work. The volume is divided into three parts, one dealing with the artist's life, one dealing with his work, and one with his theories of art education. The separation of the book into three major parts, while having certain advantages, necessitates a good deal of unnecessary repetition.

The reader is also presented with a classified catalog of some 200 of Klee's paintings. This is, of course, very incomplete, as Klee's oeuvre amounts to almost 9,000 items. It is hoped that the definitive catalog, which Mr. Grohmann is in the process of preparing, will eventually be published. Miss Hannah Muller Applebaum of the Museum of Modern Art in New York has supplied a fairly exhaustive bibliography which is included in this volume. She lists 232 items (not counting exhibition catalogs) as against the 141 she had compiled for the Giedion-Welcker monograph.

The first part of the volume constitutes a careful and on the whole accurate documentation of Klee's life and most relevant experiences. The section devoted to his work comprises more than half of the book. Here the reader is given insight into the artist's method of working, and his extension of artistic technique, form and content. Grohmann deals with those experiences which exerted the most significant influences on Klee's work, for the

artist constantly sought in each event for other realities than those which were patently visible.

The author divides Klee's work into zones or circles. The outer circle he characterizes as being closest to the visual reality of the external environment. The middle circle is, in turn, closer to the internal reality of the artist's vision, which is finally to be found in the innermost zone. It is in the outer circle that the *representation* is formed, in the inner circle that the *archetype* is formed. This division remains vague and unconvincing at times, but it certainly manifests an attempt to come to grips with the unceasing richness and variety of Klee's work during any one year. As long as this division remains a personal interpretation on the part of Will Grohmann, it seems thoroughly justified. Unfortunately, however, the author tries to establish these zones as almost scientific categories and lists Klee's paintings accordingly in the classified catalog.

The third part, called "Pedagogics," presents a new and better translation of Klee's Jean lecture "On Modern Art"; it discusses Klee's teaching at the Bauhaus and covers the *Pedagogical Sketchbook*. Teaching for Paul Klee was most intimately connected with his creative work, and he emerges as one of the most important teachers of our time.

Unfortunately Grohmann's biography has a good many shortcomings. In spite of the fact that it contains almost 500 reproductions (40 color plates, 111 black and white offset reproductions, 120 line-cuts in the text and 202 small reproductions in the classified catalog) many of the paintings he discusses are not reproduced and only very few of the reproductions are carefully analyzed. The arrangement of the illustrations in the text and catalog ought to have been in keeping with the text. The text itself contains errors such as Grohmann's statement that the *Neue Künstlervereinigung* in Munich, which was established by a group of seven German and Russian artists in 1909, was "founded by Kandinsky"; there are disconcerting misspellings, such as "Campendonc" for Campendonk, and some un-

fortunate translations, as when Marc's "Tierschicksale" is rendered as "Happenings in the Animal World," instead of "Fate of the Beasts." There are questionable claims, as when the author maintains that "if Klee, like Marc, had been fated to die young, what he produced before 1920 would still have made him not only one of the most inspiring, but also one of the greatest painters of the twentieth century" (p. 182). Klee, after all, had only begun to create significant work at that time. A good many other statements, such as "some panel pictures of 1939 lie exactly on the borderline of the beyond" (p. 347), are equivocal. Generally the anonymous translator has not helped to make Grohmann's rather labored style more readable.

The designer of the book, however, has made this volume one of the truly fine accomplishments of modern book design. He, too, remains anonymous, but he deserves a great deal of credit for the beautiful typography, layout, and general design of this volume. The cover, embossed with Klee's "Watchful Angel," merits special commendation. The forty color plates are excellent in quality and this book, with all its shortcomings, is certainly the best and most complete album of Klee reproductions. Its price is relatively low because of its simultaneous publication in England (Lund Humphries), Germany (W. Kohlhammer) and Switzerland (Trois Collines). Only a few months after it came on the market the edition of this volume was exhausted, and it is hoped that it will soon be reprinted.

Werner Haftmann's more modest volume on Klee was reviewed in these pages by Dr. Kenneth Lindsay (CAJ, Fall 1951) when it appeared in its German edition. It has now been translated into English (the translator here too remains strangely anonymous) and has been published in an American edition. The format of Mr. Haftmann's book is traditional, and the plates are no more than adequate.

Werner Haftmann did not know the artist personally and writes exclusively from his considerable insight into Klee's work. He analyzes only a carefully chosen number of Klee's paintings but does so

with extraordinary care and understanding. Perhaps because it was not nearly as long in the making, Haftmann's style is not as labored. His images are more vital and much more closely related to the work discussed. He places Paul Klee in the cultural, intellectual and artistic framework of his time, and also relates his work to the Romantic movement, to Goethe and to Mozart and has presented the reader with a perceptive essay which penetrates to the very root of Paul Klee's mind, his teaching, and his work.

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JOHN I. H. BAUR, *George Grosz*, 67 pp., 42 ill. (2 in colour), New York: Macmillan, 1954. \$3.00.

HENRY R. HOPE, *The Sculpture of Jacques Lipchitz*, 95 pp., 102 ill., New York: Museum of Modern Art, 1954. \$3.00 cloth, \$1.75 paper.

John I. H. Baur's monograph on George Grosz, published by Macmillan for the Whitney Museum of American Art of which he is curator, gives a well written, realistic account of the life of the artist and of the thematic and stylistic changes in his art. The whole is studded with autobiographical quotations and the documentation is based on research undertaken by Rosalind Irvine, the associate curator. The psychology of the artist is to be found by reading between the lines of the text and by using the result in conjunction with the illustrations. The art of Grosz oscillates between Realism, Romanticism and Surrealism, all of these styles easily comprehensible by reference to the artist's German origin and to the period in which his art matured. In a major composition, "The Pit," considered as his *magnum opus*, these styles find a monumental synthesis under the inspiring power of Hieronymous Bosch. Seen from the political angle the situation of George Grosz is similar to that of Arthur Koestler. Influenced by Oskar Kokoschka, and less tragically minded than Otto Dix, Grosz produced what was undoubtedly his most powerful work, mainly in the form

of pen drawings during and after the first world war. Since 1933 America has meant for him the beginning of a new life. He has, as the author so convincingly affirms, "embraced America with a whole heart and sought to burn all his bridges to the past."

If George Grosz is to be considered a master of political and moral satire, Jacques Lipchitz may be hailed as a master and inventor of multi-dimensional sculpture. The post-Cubist phase in his work is without a doubt one of the most remarkable achievements in modern art. Lipchitz, together with Brancusi, Picasso, Arp, Gabo, Moore and Giacometti, has made a profound and lasting contribution to the new development. To all this the lucid analysis of his work in Mr. Hope's study does full justice. The illustrations bear witness to the artist's stylistic trends and also to the metamorphosis of many of his ideas, shown as they are in different materials and at different stages in the creative process. This is a most satisfactory method of presentation. Sufficient biographical data are given to enable us to see the artist against a living background. The work of Lipchitz is still the subject of violent controversy, the vital issues of which we can study and appreciate through the medium of this vivid essay. A bibliography and a chronology of dates complete the text.

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Small Books on Art

The need for books on art of small format which are both cheap and well-informed has been felt for a long time. The interest in art is spreading through ever wider sections of the population which hitherto have been indifferent to it, and if these newly recruited people are willing to spend on art books only a fraction of what they spend on the cinema and holiday-making those publishers who have catered for this public by the issue of small inexpensive books on art should be assured of their reward. Compared with those earlier series, such as the

Valori Plastici which was published in Rome between the two world wars, or that German series, *Junge Kunst* (Leipzig), the *Collection des Maîtres* (Paris) or Gyldendal's *Små Kunstbøger* (Oslo), etc., etc., the newer series are immeasurably superior in the quality of their reproductions, in the documentation and style of their texts, a feature to which little attention was formerly paid. We cannot give here a list of all publications of this genre in all countries; we choose a few examples for the sole purpose of illustrating our statement. The German series, *Buchheim Bücher* (Buchheim Verlag, Feldafing, Oberbayern) may interest the English reader for the monographs on the graphic art of the German moderns. There is a volume on *Die Brücke* (Heckel, Kirchner, Mueller, Pechstein, Schmidt-rottluff), *Der Blaue Reiter* (Franz Marc, Kandinsky, Paul Klee, August Macke, Jawlensky, Campendonk), separate volumes on individual artists, such as Oskar Kokoschka's *Portrait Drawings*, Ernst Ludwig Kirchner and Max Beckmann.

Each volume of fifty to sixty pages has thirty-five to forty illustrations in black and white; the size is approximately that of the King Penguin Books. (The King Penguin Books are in fact featured in the famous *Insel Bücherei*) and the price is DM 2.40.

Another series to be mentioned here is that published by *Allert de Lange* in Amsterdam. It is rather larger than those previously mentioned (the format is 6" by 8½") and it can pride itself on being the best produced series on modern sculpture today. The volumes already issued are on Zadkine, Despiau, Marini, Brancusi and Lipchitz. Volumes in preparation include Epstein, Germaine Richier, Manzó, Moore, Giacometti, Gonzales and Laurens. Each volume contains thirty-two full page illustrations provided with captions in French, English, German and Dutch, a photograph of the artist and ten to fifteen pages of text in Dutch. This series of art books may be highly recommended to all artists and students of art.

J. P. HODIN

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London

Books Received

- American Art Directory*, ed. Dorothy B. Gilbert. American Federation of Arts. 358 pp. New York: R. R. Bowker, 1955.
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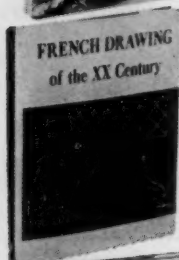
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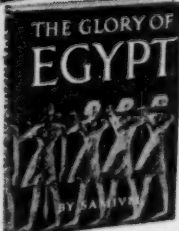
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